



An Interview With  
**THE HONEYS**



**LIVE SURF**

# SURE REVIVAL



**FEATURING  
BEACH BOYS**

**JAN & DEAN**

**DICK DALE**

**SURFARIS**

**Cowabunga**





**MUSICAL RESEARCH AND DOCUMENTATION**  
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"the music of the Beach"

### Contents

3 .....	THE SOUTHERN CALIFORNIA SURF MUSIC REVIVAL
17 .....	THE SURF MUSIC REVIVAL IN SOUTHERN CALIFORNIA "Discography Of Record Releases 1979 to spring 1983"
24 .....	SURFING THE U.K. "And The Harmonies Just Keep On Coming"
27 .....	ON AND ON AND ON "The Beach Boys 1979-1983"
30 .....	THE SURF REVIVAL - THE REST DISCOGRAPHY
39 .....	THE HONEYS "From An Interview Held on January 12, 1983"
42 .....	JAN & DEAN PHASE TWO
44 .....	LIVE SURF (PART 2) "Surfing In Person - The Live Recordings Of The Surf Era"
50 .....	THE EVASIONS
53 .....	THE SURF RAIDERS
56 .....	THE HISTORY OF SURF WAX RECORDS
59 .....	BIBLIOGRAPHY

THIS MAGAZINE IS DEDICATED TO THE MUSIC OF THE  
BEACH AND THE PEOPLE WHO BROUGHT/BRING IT TO  
LIFE. THE MUSIC ALWAYS COMES FIRST.

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## THE SOUTHERN CALIFORNIA SURF MUSIC REVIVAL

For the last several years, Southern California has seen a rather strong, revived interest in surf music. New bands have formed, playing in the original styles using vintage equipment, and earlier bands from the 1960's have regrouped, performing once again after a lengthy hiatus. In order to describe the sequence of events that created and contributed to a surf music revival in Southern California, it's necessary to examine some background.

The genre of surfing music started in Southern California in 1961. Although its mass popularity here waned with the arrival of the Beatles in 1964, it didn't really die out completely. The style has become a part of the collective consciousness of Southern California life as much as freeways, Hollywood, hot summers, palm trees, mountain resorts, sunglasses and hamburgers.

From 1964 until 1973, various individuals continued to promote surf music. Some musical efforts were perfunctorial attempts, some successful on a small scale while others tried the printed media to drum up resurgent interest in the art form. By virtue of their continued record releases and concert tours, the Beach Boys' longevity helped to keep the image of surf music alive over the years despite Brian Wilson's diminished role in the band and their choice of material (for the most part, a far cry from surf music in the dated sense). Certain artists and groups from outside California released surf-styled records (such as Blondie, the Ramones, the Euclid Beach Band and the Raybeats) at various times during the 1970's, indicating a certain non-unified allegiance to early 1960's California music.

In addition, overseas record companies have continually released compilation packages over the last 10 years, some featuring established artists such as Jan & Dean or the Beach Boys, while others catered more to the collector's market with obscure instrumental band compilations. One result was the exposure of early pioneer surf music to a new and younger audience, keeping interest in the genre alive through a form of acculturation.

Locally, there were several praiseworthy recorded attempts at reviving interest in surf music during the early 1970's. Dean Torrence, recording under the guise of the Legendary Masked Surfers

overdubbed new vocals to older Jan & Dean tracks and issued two singles on United Artists in late 1972 and early 1973. The label also had a two-record Jan & Dean anthology album in the stores throughout most of 1972.

Between 1974 and 1978 Jan Berry released several solo singles on A&M, all of which related to surf music only because of Berry's background, not because of the lyric content or production. All, that is, except "Skateboard Surfin' USA" from 1978. By then there actually seemed to be a genuine interest in the music growing on a very local, contained level. A few months later, Jan again teamed up with Dean and began a series of concerts, together with a back up band called Papa Doo Run Run, establishing them as certain revivalists.

Bruce Johnston and Terry Melcher combined forces as California Music in 1974 and issued two RCA singles, the second one produced by Brian Wilson. Rick Henn (formerly of the Sunrays) released an updated version of "I Live For The Sun" on Epic in 1973 and Capitol's ENDLESS SUMMER album in 1974 was a Beach Boys' "best of" compile (following the previous one on Capitol by only four years).

In the local music press, the focus on surf music began to emerge around summertime each year. In retrospect, it became a cliché to publish an article in the May or April issue, complain about the innocuous state of rock music, the dire need for a fresh, young and exciting sound on the radio, and decree an upcoming surf revival for that summer. Greg Shaw of Bomp Magazine and Martin Cerf of Phonograph Record Magazine were notorious at this. The May 1973 issue of 'PRM' had a vintage photo of the Beach Boys and the words "The Surf Music Revival" on the cover.

'PRM' repeated their cover/revival call in the summer of 1974. This time though, referring to currently released singles that reflected a California/surf music approach to support their contention of a revival (such as First Class' "Beach Baby" or, exercising some freedom of definition, "Rubber Bullets" by 10cc). Every summer for the next three years, 'PRM' continued to present Brian Wilson, or Beach Boys, cover story interjecting revival hopes each time. 'PRM' was widely read in Southern California and in other parts of the state as well; it was provided free at record stores which gave it easier access and certainly more exposure to the record buying public.



In 1975 Bomp Magazine's Fall issue was devoted to an overview of surf music including a profile of Northern California's Papa Doo Run Run who performed uncanny, accurate, renditions of Beach Boys' and Jan & Dean material. They were growing increasingly popular throughout the state as a showcase act and were signed to RCA in 1975. "Be True To Your School" was released as a single that year by the band.

United Artist's GOLDEN SUMMER double album compilation of surf music came out in 1975. Disc Jockey Jim Pewter acted as consultant and in 1977 issued his own two-record surf set SURFIN' ROOTS. Both records achieved good distribution and were further examples of the interest in revitalising a Southern California art form. Pewter also produced the 1975 GNP Crescendo album by Dick Dale in which several of his former hit instrumentals were re-recorded with Dale's new band, staying strictly with the original style of the music. Certainly a noteworthy revival attempt, it didn't raise too many eyebrows at the time. Pewter even sponsored a surf revival concert in Los Angeles, at the Hollywood Palladium, on August 26, 1973, featuring Dick Dale, Davie Allan & The Arrows, and the Surfaris among others.

Dale really hasn't stopped performing since his heyday in the early 1960's. Although his song list might have changed from time to time to embrace contemporary hits he felt his audiences wanted to hear, he has continued to play with the same sound and style, his early surf material. Since his phenomenal local success in the early 60's he has played showcases in Las Vegas and Reno, Nevada, owned two nightclubs (one in Riverside, the other in Anaheim) at which he performed regularly, and accepted offers to do special revival shows or amusement parks. Outside of the Chantays, who came together for a one time "surf night" at the Magic Mountain Amusement Park north of Los Angeles in 1975, the Surfaris have been the only early group to have made several revival appearances locally in the past decade.

In 1978, CBS Television filmed a semi-biographical movie about the career of Jan & Dean. DEADMAN'S CURVE was greeted by reviewers and critics as a well done and sincere appraisal of the duo's career from 1958 through Jan's car accident and his subsequent rehabilitation, taking the story into the early 1970's. The film was seen nationwide and helped to launch them on a national concert tour. Suddenly there was a renewed interest in Jan & Dean.

All of this background serves to make a point. What has happened locally since 1979 has not been the first period, since the mid-

1960's, of attempts to keep the sound and spirit of California/surf music alive. Although it's a matter of degree, the current surf revival would appear to be more in keeping with the meaning of the term: a renewed attention, fresh, youthful and popular, to a dated style of music. What follows is a closer examination of this latest Southern California surf music revival.

Because of my role in the current surf revival, I actually need to begin with the publication of THE ILLUSTRATED DISCOGRAPHY OF SURF MUSIC in August, 1978. It was a reference book on the recordings associated with the early 1960's craze, the idea of which had occurred to me a few months earlier. As a collector of surf music, I felt the book would be of help to other collectors as well as documenting the genre in book form, which up until that time had not been done.

I threw a party at my home to celebrate the publication of the book and thought it would be a novel idea to invite some musician friends to play some live surf instrumental music. We set up drums and other equipment in my living room. Totally unrehearsed, myself and three friends "jammed" on a host of common tunes while surfing movies were projected on the wall behind us.

The book began to sell very well and drew considerable interest from collectors and fans of the music. In the Spring of 1979, I began to think about recording a single, with four surf instrumentals, strictly for collectors. The attention the book was receiving made me aware of the widespread interest in surf music, both in America and overseas. I thought that a record, modestly-produced but well done and as authentically as possible, might be rather fun to do, might appeal to collectors out of novelty interest and, thereby, might be a worthwhile project to attempt.

I asked the bass player who was at my party a few months before, a drummer I found through a friend, and another guitarist from Hollywood who had written to me earlier concerning the book, to join me and they all agreed. After some modest rehearsing, we spent two days recording at a friend's house and in July of that year I "released" a four-track extended play on my own record label, choosing Jon & The Nightriders as the group name. I advertised and sold copies through ads in record collector publications. Several mail order dealers bought multiple copies, including Bomp Records in Los Angeles who sold it in their direct mail catalogue along with many other independent, non-mainstream



recordings.

1979 also saw the emergence of a revival band from the beach area of Southern California and the release of a single out of West Los Angeles by an unknown group called the Tidal Waves, neither of which I was aware of at the time. The Tidal Waves' organ dominated and badly produced record featured out-of-tune instruments on an instrumental called "Sunrise", certainly attempting an authentic surf music 'feel' and out-of-tune vocals on one of the worst arrangements of a Brian Wilson song ever, "Fun Fun Fun". Still, the record had a sense of humour and it was accompanied by a picture sleeve with photos taken at the beach. For these reasons, it could be called a surf record, the sound aside.

The other band was a slightly different story. On August 31, 1979 the Surf Punks made their first public appearance at the Santa Monica Civic Auditorium. This was on the heels of the modest local success of their privately released single "My Beach". The single had generated strong interest among the followers of non-mainstream music, mainly fans of punk and new wave music. Rather than a song extolling the virtues of the beach, the record took an offensive stance in telling the listener to keep away from the singer's beach. It extolled the social rivalry that was beginning to find exposure in the press in which many surfers, who lived in the beach communities, were at arms over the weekend encroachment of inland surfers ('the Vallies') and sun bathers. Their record was certainly a surf record, despite the subject material, and their concert became rather controversial for a variety of reasons. Not merely content to play their music, they acted out much of it. The stage would often have many people running around some of which were in various stages of undress and would get thoroughly littered with beer cans and other show debris. They performed around a constructed set including a lifesize lifeguard tower.

Meanwhile, in Glendora, about forty miles away from Riverside where Jon & The Nightriders were based (as it were), Bob Dalley was actively pursuing some interests of his own. Bob paid me a visit one afternoon shortly after our single was released and the two of us had our brief jam session. A guitarist who played in bands during the early 1960's (as I had done), he shortly put his own outfit together naming them the Surf Raiders. For about the

next eight months they rehearsed periodically, having fun by exercising their appreciation for a twenty-year old musical art form.

The Nightriders though, were together only long enough for the one recording project. I had not thought about taking the group any further, that is until I received a phone call from Greg Shaw at Bomp Records. He asked if I would consider making a Jon & The Nightriders' album which, he said, he would put out and distribute. Naturally the idea of continuing the project into a better recording studio and the prospects of having more fun doing it, maybe even making a little money from it, were certainly appealing. I agreed to produce an album's worth of surf related instrumentals for Bomp Records.

The same friends who took part in the recording for the single were drafted back into service and, three months later in September, Bomp Records issued SURF BEAT '80. The band still had not performed live in front of an audience nor did I have any intentions of doing that at the time. The Surf Raiders, on the otherhand, performed at an outdoor concert, for the first time, in Covina (a Glendora neighbour) in August.

While all of this was happening, Dick Dale & The Del-Tones were putting on infrequent shows chiefly at his nightclub in Anaheim called The Rendezvous. He made very successful appearances at a couple of other venues up and down the coast during the latter part of 1980 that helped to add fuel to what appeared to be a growing interest in surf music. Although Dale's show did not just include surf music, his legendary sound followed him through any oldie or contemporary hit song he chose to sing. The crowd reaction was, and still is, the strongest during those well-known instrumentals of his such as "Miserlou" or "Let's Go Trippin'".

In September 1980 Jon & The Nightriders got an offer to perform at the Santa Monica Civic Auditorium. We were asked to open the show for Dick Dale and the Surf Punks. The offer came about as a result of the album SURF BEAT '80, which was also chosen as the title for the concert. On October 3, 1980 (exactly one year since the Surf Punks' first appearance there), Jon & The Nightriders played their first concert in front of an audience of nearly 3000 people! If there had been any doubts about a surf revival before, it sure appeared to have some basis in reality by the end of 1980.

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Photo: JON & THE NIGHTRIDERS





Soon after the 'Surf Beat '80' concert, the Nightriders began to get phone calls from both clubs interested in booking the band and from agents interested in handling the band's bookings. We played two of the major Hollywood nightclubs before Christmas of that year, each show highly energetic with exceptional crowd responses to what we were doing. My skepticism of a surf instrumental band viably performing live in the musical atmosphere of the 1980's began to wear off.

Another Los Angeles independent record company, Rhino Records, put out a 12 inch mini-album in November by a beach area band called the Wedge. There were five instrumentals on the record, not exactly sounding true to form but, nevertheless, a further piece of kindling on the revival fires.

In December, the Ventures made their first live appearance in this country in over ten years. Primarily through the efforts of local KROQ-FM disc jockey Rodney Bingenheimer, they agreed to do a show at the Starwood in Hollywood which was energetically received by a packed house that night (including Nigel Harrison from Blondie and Nick Lowe). Although not a surf band, they were playing instrumentals, many of which had been adapted by sixties surf bands and some of which were their versions of surf staples such as "Penetration". They attracted a similar audience to those the Nightriders were performing for. This was a highly significant and important event, signalling the emergence of a strong local interest in instrumental rock (which implies surf music in the context of Southern California).

One factor that helped the acceptance of the Ventures (and the Nightriders for that matter) by the local New Wave scene was the tune "Surfing & Spying". Written by Charlotte Caffey of the Go-Go's, Bingenheimer had been playing a demo of it on his show for several weeks during the fall and winter of 1980. The Go-Go's, on the verge of national stardom at the time and a highly popular local act, strongly appealed to the growing numbers of New Wave, or alternative music, fans. "Surfing & Spying", not yet released commercially, was very familiar to audiences because of its air-play on Bingenheimer's show and its performances at Go-Go's concerts.

The Nightriders began to perform the tune live around November





THE MALIBOOZ



RHINO RECORDS

1980 and the Ventures played it that December night at the Starwood (accompanied on stage by two of the Go-Go's, Charlotte and Belinda). The tune was recorded three times in 1981: on the Nightriders' live album, a self-released single by the Ventures and the 'official' version, as the flipside of the Go-Go's first U.S. single "Our Lips Are Sealed".

What started in 1980 as semi-serious began to earnestly develop into a local scene during the winter and spring months of 1981. Jon & The Nightriders recorded their second album, a live set at Hollywood's Whiskey A-Go-Go, in January (our fourth public appearance) and the Surf Raiders released their first single on their own label in April. Both bands continued to accept offers to perform, the Nightriders on the Hollywood/Los Angeles club circuit (which had grown, due chiefly to the punk/New Wave movement, from a lengthy period of decline since the late 1960's) and the Raiders performing at schools and smaller clubs in surrounding communities. Both bands began to receive a fair amount of exposure in the local press.

A hundred miles to the south, in San Diego, another surf band was developing led by guitarist Richard Banke. Although it would be over a year before their first recording, the Evasions began in much the same way as the Surf Raiders, playing at parties and a few small local clubs and schools, before they began to get noticed by those of us in the L.A. area.

A mini-album by the Packards called PRAY FOR SURF surfaced in the summer of 1980 on a self-produced label. The Packards were led by guitarist Paul Johnson, a former member of the Belairs ("Mr. Moto") and the author of several classic surf instrumentals by Eddie & The Showmen and the Challengers. He was inspired to due the record by rumblings of a renewed interest in surf music and at the urging of friends, namely champion surfer Corky Carroll, musician Chris Darrow and artist Rick Griffin. Again, the record was not strictly true to form on vinyl but certainly was founded on principle and spirit.

Rhino Records, taking further notice of the burgeoning revival scene, issued an album of old surf tracks by the Crossfires. They were an early 60's surf band with a great sound and a sense of humour who evolved into the successful vocal group the Turtles



with practically no change in personnel. The Rhino album included previously unissued tracks by the band and evoked strong positive responses from both record collectors and critics alike. It was a novelty record (Rhino's serious output has always been eclipsed by their novelty releases), true, but it represented one of the best early surf bands, with later connections to the Turtles, Frank Zappa and Flo & Eddie. Released amid a close series of musical, surf-related events, it was enjoyed perhaps more widely than would have been possible were it released even a year before.

By the summer of 1981, both the Nightriders and the Surf Raiders were firmly established in the L.A. area as performing bands. Records were selling fairly well, for being stylistically dated and instrumental dominated, and both acts maintained visibility through continued shows in the area. The Nightriders went off on a short tour of the San Francisco area and Fresno in the Central Valley, receiving positive press reactions and new fans anxious to see and hear what the L.A. press had been writing about.

The summer of 1981 brought a flurry of record releases. Solo artist Walter Egan and long-time friend John Zambetti had reformed their mid-sixties surf band called the Malibooz in 1980 and signed with Rhino Records. Following a single release in June, the label issued the album MALIBOOZ RULE. The record lacked the forceful energy of much surf music but nicely achieved a spirit and purpose in the blend of original vocals and instrumentals.

Moxie Records, primarily an L.A. reissue label of obscure 1960's rock groups, released a seven inch live extended play by the Surf Raiders in July, recorded at the Ice House in Pasadena. A 'one-off' single release by the Tikis came out that summer. Their name was a pseudonym for the Meat Puppets, the New Wave group's commonly known aegis. In August, the Malibooz put out a single called "Surf Beat '81" and Jon & The Nightriders went in to the studio for a session with producer Kim Fowley.

We had already been asked to do a short European tour in October and Bomp Records, as well as the tour promoters (Rockhouse Records in Holland), wanted a single to release in Europe prior to our arrival. An instrumental medley of Beach Boys' songs plus two original numbers were recorded; the record was issued in Europe during September and the Nightriders spent the month of October touring Holland, England, Germany and Italy, the first surf instrumental band to have played Europe.

The year ended on a strong note with three different single releases from the Surf Raiders in addition to a special pressing, shaped like a Christmas tree, of "Little Saint Nick". The band's label, SURF WAX, also released a single by a new surf band from the beach area, the Ripptides. The Malibooz put out a special Christmas single as well, a catchy original tune called "Santa's Gone Surfin'".

Besides those releases mentioned, there were others which made 1981 a banner year for a solid surf music revival. There was a punk rock version of "Pipeline" from a popular Orange County outfit, Agent Orange, and two more singles and an album from the Surf Punks. Their privately issued album attracted the interest of CBS Records who quickly reissued it on Epic and, just as quickly, reissued it again with slightly different tracks to support the local airplay of some earlier, non-album material.

The Go-Go's signed to IRS Records in 1981 and "Surfing & Spying" became the flipside of their first national hit record. The tune was also released by the Ventures on their own label followed by a two-record set of newly recorded versions of many of their older staples. It was a strong comeback year for the band; local appearances, a couple of short national tours, as well as their traditional summer tour of Japan, and the domestic release of current recording efforts were all made possible, in part anyway, by the relatively strong renewal of interest in surf music in Southern California.

Through the winter months of 1982, activities slowed down considerably. The Nightriders and Surf Raiders continued local performances. Both bands spent time preparing for new recording projects and both Dick Dale and the reformed Surfaris increased the frequency of their shows locally as the interest in the originals increased. The Ventures, Surfaris, Nightriders and Surf Raiders all guested on Rodney Bingenheimer's radio show at various times which certainly helped with local promotion of the music and the scene in general.

1982 actually belonged to the Surf Raiders in terms of vinyl exposure. Their first album came along in April and, together with the Evasions' self produced and released picture disc in May was more than enough to help keep the momentum of the revival going until summertime. Surf-oriented record releases last year were almost completely restricted to the summer months (sounds almost planned doesn't it!)



The Surf Raiders released a new extended play in August, recorded live at a couple of local clubs, and two odd releases: a pumpkin-shaped single of "The Monster Mash" in October and a single in the shape of the band's logo, "The Surf Raider" in November.

In July, a San Pedro band called the Dialtones released the single, "Surfin' In Outer Space", sounding very similar to the B-52's. The reformed Surfaris put out an enjoyable and rather novel self-released single called "Punkline". The flipside, a live recording of "Scatter Shield", was an excellent sample from their subsequent live album THE SURFARIS LIVE. The Ripptides were back with an interesting ten inch album of seven tracks mixing instrumentals and vocals. Although issued on SURF WAX, certain complications arose preventing the distribution of very many copies.

Jon & The Nightriders spent several weeks in the early summer recording new material with former Who and Kinks' producer Shel Talmy. We had initially approached Richie Podolor (himself a guitarist on several surf records in the 1960's) to produce our next effort but circumstances didn't favour the partnership. Talmy expressed an interest in working with the band after a phone call with Greg Shaw at Bomp and an initial meeting with our manager and myself.

The big event of the Southern California surf revival during 1982, however, was Rhino Records' ambitious release of four surf music albums simultaneously in August. With Bob Dalley hired to put them together and write liner notes, the three HISTORY OF SURF MUSIC volumes surfaced plus a compilation of early tracks by the Challengers, one of the area's more popular and often recorded, bands from the era.

The three volume series included one record each devoted to early instrumentals, early vocals and the latest surf revival featuring current L.A. acts. With excellent cover art on all three albums and a limited edition box set of the series, plus the Challengers' compile, Rhino outdid themselves. The records were put together well, had better than average liner notes and justifiably received kudos from fans and reviewers alike.

In October, Jon & The Nightriders released four of the tunes we had recorded with Shel Talmy on a twelve inch extended play

called SPLASHBACK. The remainder of the material from those sessions was set to be released as our third album, to be titled CHARGE OF THE NIGHTRIDERS. Due to various difficulties with our record label at the time, it was decided to postpone release of the album until a new label could be acquired and distribution and promotional details worked out.

Local concert activity slowed down over the winter of 1982-83, one reason being the growing disintegration of the L.A./Hollywood club scene. For reasons that are many and varied, much of the energy and vitality that helped support the surf revival strongly through 1981 has declined steadily over the last year. Several larger clubs have shut down and economic conditions overall have had their effect.

One factor should probably be mentioned which I feel has enabled my own band and the Surf Raiders, as well as the Ventures, Surfaris and Dick Dale, to have experienced a certain amount of success in recent times. This was the popular counter-culture acceptance of punk and new-wave music. The alternative nature of the music and the entire scene it precluded, greatly helped the handful of surf bands to find eager and enthusiastic audiences during 1981 and 1982.

1963 was the peak year of the surf music genre, both commercially and by local popular appeal. 1983, the Twentieth Anniversary of its best year, could very well turn out eventful or disappointing as the case may be. In either event, one striking parallel with the sixties is evident at this point. For a short lived (1961-1965) musical style, basically isolated to Southern California and certainly identified with it, there were an incredibly vast number of recordings left behind, most on small, independent and self produced, record labels. Then as now, although only relatively speaking. These are nowhere near the number of performing surf bands now as there were in the early sixties. Since the majority of band activity then centered in the high schools and the music business was considerably different, it's unlikely to hope for even a moderately similar definition of the local scene now.

It's also unlikely that the current surf music revival has burned out. The wonderfully enthusiastic audiences I've seen have shown that surf music really is rather timeless. It can still be as



fresh and energetic as it was twenty years ago. Another thing's for sure: there certainly has been an honest rebirth of interest in surf music over the last three years in Southern California. How much surfin' gets done in 1983 remains to be heard.

John Blair, Riverside, Ca.  
February, 1983

## THE SURF MUSIC REVIVAL IN SOUTHERN CALIFORNIA:

### Discography of record releases, 1979 to spring 1983

Compiled by John Blair & Bob Dalley

Since 1979, Southern California has been experiencing a unique revival of interest in surf music, both instrumental and vocal. Not since the first half of the sixties have there been as many visible, performing, bands in the L.A. area. The recorded output has been rather voluminous with several reissues of sixties material and releases by actively performing bands as well as bands that have remained less visible.

The following discography includes all the known record releases from Southern California acts producing music within the framework of the surf idiom.

Not included are the many surf-inspired records originating from outside Southern California or records issued prior to 1979. These would include the Overtone's "Calhoun Surf/Red Checker Wagon/Surfer's Holiday" on Twin Tone 8018 (a Minnesota band with members who later formed the Raybeats), New York's Cyclones ("RSVP" on Little Ricky 8001), the Euclid Beach Band from Cleveland who did the great "There's No Surf In Cleveland" (first issued on Scene Records, then on Epic), Dick Dale's 1975 Crescendo album with re-recordings of his surf material, England's Mountbattans (a private release including "Wipe Out", "Surfer Joe" and "Little GTO") and Elton Motello ("Pipeline" and "Out Of Limits" which appeared on albums for RKM, Attic and Passport Records).

The discography is arranged alphabetically by artist. All EP's came with a picture sleeve, or cardboard jacket, and all singles marked (@) were also issued with a picture sleeve.

# DISCOGRAPHY

AGENT ORANGE	Pipeline	Posh Boy 12 @	/81
	Everything Turns Gray		
	BITCHIN SUMMER (12" EP)	Posh Boy PBS 1037	8/82
	Pipeline, Mr. Moto,		
	Miserlou, Breakdown		
ALLAN, DAVIE & THE ARROWS	Stoked On Surf	What W12 601 @	1/83
	Outer Surf (12" 45)		
BEL AIR BANDITS	BEL AIR BANDITS (12" EP)	Permanent No. 2	8/82
	She Loves The Radio, Oh Susanna,		
	I Don't Want To Lose The Feeling,		
	I'm Ready, Good Vibrations		
CARROLL, CORKY	Tan Punks On Boards	Pacific Arts 103 @	/79
	From Pizza Towers To Defeat		
DIALTONES	Surfin' In Outer Space	Sureshot 1007	7/82
	The Cove		
EDDIE & THE SHOWMEN	SHOWTIME (7" EP)	Moxie 1031 @	/81
	Just Look, Sheila, Theme 1,		
	Come On Baby, Walking The Dog, Dannyboy,		
	(All previously unreleased sixties tracks)		
GO GO'S	Surfing & Spying	IRS 9901 @	/81
	Our Lips Are Sealed		
JON & THE NIGHTRIDERS	JON & THE NIGHTRIDERS (7" EP) CALIFORNIA 101 @		8/79
	Rumble At Waikiki, Bustin' Surfboards,		
	Ali Baba, Squad Car		
	(Pressed on blue vinyl)		
	California Fun		
	(I Think I'm) Surfing Japanese		
	(Dutch Pressing)	Rockhouse 8108 @	9/81



JON & THE NIGHTRIDERS (Cont.)	California Fun, Geronimo (I Think I'm) Surfing Japanese (German Pressing)	Line 6.13255 <sup>@</sup>	9/81
	SPLASHBACK (12" EP) Splashback, El Paso, Baja, Ready Steady Rock Jetty	Invasion 2	8/82
	SPLASHBACK (12" EP) Splashback, Baja, El Paso (Dutch pressing)	Rockhouse 12.8205	8/82
MALIBOOZ	Surfin' & Drivin' I Won't Be Too Young	Rhino 010	6/81
	Hot Summer Nights Surf Beat '81	Rhino 011	8/81
	Santa's Gone Surfin' The Jingle Stroll	Rhino 013	12/81
PIERS	SHOREBREAK (7" EP) Shorebreak, Surf Route, Shootin' The Pier, Stormsurf, Zoo At Blackies, Surfin' Safari (Pressed on Red vinyl)	Surf Wax SWEP 1003	8/82
	Wild Surf Silver Channel Stomp	Surf Wax 105 <sup>@</sup>	11/81
RIPPTIDES	EVERYDAY (10" EP) Surf Mission, Everyday, I Wanna Go Steady With You, Surf 'N Twist, Shelly Tamura, Race To San Miguel, Louie Louie,	Surf Wax 1001	7/82
SHARP, TOM & THE SURFTONES	Surfin' For Peace		/82
SURFARIS	Punkline Scatter Shield	Koinkidink 101 <sup>@</sup>	7/82

# SURF FUNKS

My Beach  
My Wave

/79

Shelter

Local's Only  
Kanan's Doomed

Time Coast 2202<sup>©</sup>

/81

Surf's Up Medley  
Skate It

Soul City 0011/12

/81

Shark Attack

Spoiled Brat From Malibu No.2

Day Glo 007<sup>©</sup>

/82

The Curl Rider  
Let There Be Surf

Surf Wax 101

4/81

SURF 'N '81 (7" EP)

Moxie 1039<sup>©</sup>

7/81

Curl Rider, Let There Be Surf, Wild Weekend  
Squad Car, Church Key, Gum Dipped Slicks

Crash

Point Conception '63

11/81

Unknown

Point Conception (version two)

11/81

Gum Dipped Slicks  
Squad Car

Surf Wax 104<sup>©</sup>

11/81

Little St. Nick

(Blank)(one sided Christmas  
shaped disc on green vinyl)

Erika 104

12/81

CALIFORNIA SURF (7" EP)

Surf Wax SWEP 1002

8/82

Steel Pier, Egyptian Surf, Surf Drums,  
Surf Party, Surfin' Elephant

Monster Mash

(Blank)(one sided pumpkin shaped  
disc on orange vinyl; this was also pressed  
on a monster shaped disc)

Azra 051

9/82

# SURF RAIDERS



SURF RAIDERS	The Surf Raider (Blank)(one sided logo shaped disc on black and white vinyl)	Azra/Surf Wax SH 01	11/82
TIDAL WAVEZ	Fun Fun Fun Sunrise	What 05 <sup>@</sup>	/79
TIKIS	Surfadelic Junie	Thermidor 427 <sup>@</sup>	5/81
VENTURES	Surfing & Spying Showdown At Newport Beach	Tridex 501 <sup>@</sup>	/81
	STARS ON GUITARS (12" 45) Stars On Guitars Medley, 2000 Pound Bee, Blue Dawn, Spindrift, Stompers	Tridex TDX 1245	1/83
THE WEDGE	BIG BAD BOSS BEAT OF THE WEDGE Night Of The Living Wedge, Mr. Moto, Penetration, Debbie, Godzilla Stomp (12" EP)	Rhino RNEP 509	11/80
WIGS	THE WIGS (7" EP) Sugar Sugar, Surf Muscle, I've Got Control, Strange Facts	World 1003	/80
<u>ALBUMS</u>			
AGNEW, RIK	<u>ALL BY MYSELF</u> Includes "O.C. Life" and "Surfside"	Frontier 1009	1/83
BEL AIR BANDITS	<u>HISTORY OF SURF MUSIC VOL. 3</u> Includes "Summer"	Rhino RNLP 054	8/82
BUS BOYS	<u>AMERICAN WORKER</u> Includes "Soul Surfin' USA"	Arista ATC 9569	8/82
CHALLENGERS	<u>THE BEST OF THE CHALLENGERS</u>	Rhino RNLP 053	8/82
CROSSFIRES	<u>OUT OF CONTROL</u>	Rhino RNLP 019	/81

EVASIONS	<u>SON OF SURF</u> (Picture disc with artwork by Rick Griffin) (Limited edition of black vinyl pressing also issued)	SOIF S 1000	5/82
	<u>HISTORY OF SURF MUSIC VOL. 3</u> Includes "Son Of Surf"	Rhino RNLP 054	8/82
JODY FOSTER'S ARMY	<u>SURF BEAT '80</u>	VOXX 200.002	/82
JON & THE NIGHTRIDERS	<u>EXPERIMENTS IN DESTINY</u> Includes "Super Jet Rumble"	BOMP 4016(2)	9/80
	<u>LIVE AT HOLLYWOOD'S FAMOUS WHISKEY A GO GO</u>	VOXX 200.005	/80
	(Both of the above two albums were also issued in England on Charly, in Holland on Rockhouse, in Germany on Line and in Italy on Blues & Rock Project/Rockhouse Records.)		3/81
	<u>HISTORY OF SURF MUSIC VOL. 3</u> Includes "Journey To The Stars" and "Suicide Bay" (Both previously unreleased)	Rhino RNLP 054	8/82
	<u>CHARGE OF THE NIGHTRIDERS</u>	"upcoming"	
	<u>YES NUKES</u> Includes "My Baby Came Back On The Last Wave Today"	Rhino RNLP 017	10/80
MALIBOOZ	<u>MALIBOOZ RULE</u>	Rhino RNLP 100	7/81
	(Also released in Japan on the Philips/Nippon/Phonogram label)		
	<u>DR. RHINO &amp; MR. HYDE</u> Includes "Hot Summer Nights"	Beggars Banquet EEGA 35	6/82
	<u>HISTORY OF SURF MUSIC VOL. 3</u> Includes "Hot Summer Nights" and "Surf Beat '81"	Rhino RNLP 054	8/82
PACKARDS	<u>PRAY FOR SURF</u>	Surfside 001	6/80



# SURFARIS

HISTORY OF SURF MUSIC VOL.1  
Includes "Wipe Out" (recorded live) Rhino RNLP 051 8/82

HISTORY OF SURF MUSIC VOL.2  
Includes "Surfer Joe" (recorded live) Rhino RNLP 052 8/82

THE SURFARIS LIVE  
Koinkidink KWK 102 /83

SURF FUNKS  
DAY GLO DG 0456 8/81

MY BEACH  
EPIC NJE 36500 /81

MY BEACH  
(re issue of the Epic album with slightly different tracks) /81

LOCALS ONLY  
DAY GLO DG 0457 8/82

HISTORY OF SURF MUSIC VOL.3  
Includes "Hot Sand, Cold Feet" Rhino RNLP 054 8/82

# SURF RAIDERS

RAIDERS OF THE LOST SURF  
Surf Wax SWST 1001 4/82

HISTORY OF SURF MUSIC VOL.3  
Includes "Crash" and "Point Conception '63" Rhino RNLP 054 8/82

BUSTIN' SURFBOARDS  
Includes "The Curl Rider" GNP Crescendo GNPS 2152 7/82

SURFBOUND  
Surf Wax SWST 1002 5/83

# VENTURES

THE VENTURES' GREATEST HITS  
Includes newly recorded versions of "Pipeline", "Walk Don't Run '64" and "Wipe Out" Tridex TDX 1001/2 /81

# THE WEDGE

HISTORY OF SURF MUSIC VOL.3  
Includes "Night Of The Living Wedge" and "Endless Sun" Rhino RNLP 054 8/82

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CALIFORNIA MUSIC back issues still available - 47, 52/53, 55, 57/58, 61, 62

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## SURFING THE U.K.

### AND THE HARMONIES JUST KEEP ON COMING

By Kingsley Abbott

The good old UK is not part of the surf revival, it can't be because you can't revive something which never really happened properly in the first place. The UK continues to be what it always has been with it's harmony beach scene lacking any real cohesion, but still every now and then throwing up some superb records and acts. True to form the last few months have seen this happening. The names WAVELENGTH and THE FLYING PICKETS will probably mean little to most CM readers, but their music is currently a great cause for optimism. Neither of the bands deal with beach music as it is usually defined, yet both have links to make their inclusion here relevant.

#### WAVELENGTH

Wavelength are a five man harmony band who were apparently childhood friends. Denny Daniels, Melvyn Kirsh, Raymond Howard, Phillip Fisher and John Kirby first worked together under the name COMPLEXION. As such they had one single issued in March 1979 on the UK label - "So Much In Love", the old Tymes number. They did it as an accapella and this style has lasted through to their more recent work. By the end of 1979 they had written some of their own material, signed to Ariola Records and met up with Chris Neil, a hot UK record producer who really seems to know how to get the best from harmonies. Neil has worked with ALAN CARVELL and TONY RIVERS for the Sheena Easton sessions and Wavelength (or at least some of them) have also worked in this connection.

The band's first Ariola issue was a hit last summer. "Hurry Home" was a slow number with lovely background harmonies and moved quickly upwards, securing them a prestigious "Top Of The Pops" appearance. However things went a little sour as very poor distribution by Ariola meant there was no stock in the stores for a week after the TV Show. The band still feel somewhat disappointed about it as it would have almost certainly gone higher than the number 17 it reached. However it was enough to let them put an album out and an excellent one it was too. There were harmonies creeping in throughout the record - not in any full-blooded way, but as high-lights and backgrounds. The real treat however was at the end of side Two where the band sang "Do I Still Figure In Your Life" (the old Honeybus song) as an accapella. The arrangement is beautiful and the vocals are clear and precise - an absolute gem. Two other singles have so far followed. although Ariola only mentioned one



in the discography they sent me. which perhaps is indicative of their level of interest in the group. Their last single contained another real gem in the form of "Beach Boy", a song about Brian Wilson's problems. Though only a 'B' side, it had a great melody and was a great performance reminiscent of the Beach Boys' own LIGHT ALBUM sound complete with lyrics containing sentiments which we all share:

"Oh Beach Boy, I Hope You Will Find The Sun Again"

As I have suggested, the band are less than happy with Ariola and Raymond Howard tells me that their manager Dave Dee (remember him?) is looking around for a new contract for them. They have enough new material ready but I fear that their initial momentum has now been lost. However their own songs and their choices of others are strong, so given the right company they could re-emerge. Look out for them.

#### WAVELENGTH DISCOGRAPHY

"Hurry Home"	(Steve Thompson)	ARIOLA ARO 281	4/82
"Crying Over You"	(Wavelength)		
"Win Some, Lose Some"	(Kipner-Bliss)	ARIOLA	1982
?			
"Rio"	(Wavelength)	ARIOLA ARO 290	1982
"Beach Boy"	(Wavelength)		
<u>HURRY HOME</u>		ARIOLA 204 652	7/82

After Hours	(Unknown)	Don't Make Me Do It
Rio	(Wavelength)	Thank You For The Party
Man In The Moon	(Goshing)	Crying Over You
Win Some Lose Some	(Kipner-Bliss)	I Don't Want You Hanging Around
Hurry Home	(Thompson)	Do I Still Figure In Your Life

(SIDE TWO SONGWRITING CREDITS: Track 1, (Lewis-Colla-Hopper-Hayes-Gibson-Cipollina) Track 2, (Bugatti-Masker), Track 3, (Wavelength), Track 4, (Leeson-Vale), Track 5, (Blumson))

#### THE FLYING PICKETS

It's been a very, very long time since I have been able to report on a live harmony band in the UK. The Flying Picketts have given me that chance and I take it with relish because they are rapidly becoming a very popular act indeed. As is often the case, the best acts do not copy or re-hash what has gone before and the Flying Pickets are no exception for they have certainly borrowed from the past but their adaptation has produced something quite individual and new. They are not a CM band in the true sense but along with many other things, the influences are there. For their material they draw from the Beach

Boys, the Four Seasons, original Rock and roll, doo-wop, as well as more established standards. Everything at present is sung accapella by the six piece group but they do not rule out the possibility of adding more instrumentation later should they feel it could help. Their shows are exciting and exhilarating and it is just so good to hear such perfect harmony presented so freshly. As if this were not enough there are other important aspects to the band. Until recently, when they got together on a permanent basis, they were all actors working in various companies, some of which could be labelled as politically motivated. They all came together in a show about miners called 'One Big Blow', the music for which was written by group member Rick Lloyd. The political dimension remains in their stage announcements and Rick sums it up this way:

"We don't push the politics too much; it just seems a good idea that certain of our audiences realise that they are being entertained by people of quite different persuasion."

A further aspect of the band is the comedy that is interlaced with their presentation, to the extent that you do not know which of the guys to watch as they are all doing something (would that a certain other band were like that). Obviously their acting experience helps the overall meshing of the various elements as the end result is very tight. Rick explains:

"We don't set out to be that tight, it just is that tight" This tightness is especially true of the harmonies which are absolutely spot on. Alan Carvell, Tony Rivers and Kenny Rowe have all seen them and were very impressed; to the extent that Tony was seriously considering doing a similar act but more CM based. Unfortunately various other commitments will probably rule it out. At present the only CM based song in The Flying Pickets' show is "Little Honda", but more are being considered for inclusion. Among these is "In My Room".

There is every reason to suppose that the Flying Pickets will go from strength to strength as they are currently getting a great deal of coverage, including their own special and they are booked to tour with Dionne Warwick. In the meantime we have just one live lp and a forthcoming single. Watch out for them because they are much more than just a doo-wop band. Rick maintains:

"We are not revivalists, not the end of an historical line."

#### THE FLYING PICKETS' DISCOGRAPHY

THE FLYING PICKETS LIVE AT THE ALBANY EMPIRE      AVM 0001      (1982)  
(Recorded October 18th and 19th, 1982)



ON AND ON AND ON .....

THE BEACH BOYS 1979-1983

By Kingsley Abbott

Of course it is wrong to try and weigh recent Beach Boys work against the first half of the sixties, but almost inevitably those of us who remember always do. Every new recorded effort has been approached in the vain hope that some new classic will appear to rank beside the favourites of the past. Equally, we are almost always disappointed, not because the newer music is bad (although one or two have been suspect) but that it is being measured against superbly prolific output that caught the feeling of the time. By definition then, it can not really ever be recaptured as things always change and move on.

However the changes are often hard to adjust to, as in the case of "Here Comes The Night" which caused almost universal ripples of disapproval, not least from some of the band themselves, but was it really that bad? After all it was good (?) disco and it was a positive if perhaps not correct move by them. It did at least get them talked about again, paving the way for the LIGHT ALBUM which contained a great variety of music, perhaps more than any previous Beach Boys' album. It was by no means a cohesive collection yet it contained an old style sound and after all "Lady Lynda" did give the band their first UK Top Ten hit for years and years. Also the lovely "Good Timin'" should not be overlooked.

The following year gave birth to KEEPIN' THE SUMMER ALIVE which showed that Bruce Johnston had somehow managed to get back to having more than one or two Beach Boys in the studio at any one time. This achievement was even noted by the choice of photos for the insert. The music had less of the tracks that were obviously really only down to one member. They had apparently all pitched in yet probably in a very directed way and the end result satisfied most people to some degree, although there was not a stand-out track that anyone would be likely to yell for at a concert. The last three years have seen very little group product: "Sea Cruise" (I've yet to know of anybody who likes it), "San Miguel" (of which various mixes exist, none of which totally satisfy) and "California Dreamin'" (which some like, but to my mind does not have any special spark).

It is perhaps a little too early to be dismissive of the recent recorded efforts as it is indeed for some of the more recent concert performances. We need to remember that The Beach Boys are one of the longest standing groups still working and therefore they should be

judged accordingly. As with any activity, a peak of enjoyment, commitment and optimum efficiency is built up to, often early on and from then on it is usually very difficult to attain again (let alone maintain) unless sufficient changes are made so as to make it a "new" activity. The Beach Boys have never made these changes and although it is arguable where their artistic peak was, they have therefore I believe been always likely to fail by comparison to their earlier selves.

So where if anywhere is there cause for optimism? Without doubt I feel it is with the three solo albums by group members: two by Carl and one by Mike Love. Even though I personally found very little to enjoy in Carl's first outing, I can now step back and see it as part of a necessary 'refresher' for the band as a whole. The album was perhaps a case of over reaction to the restrictions Carl obviously felt. His second album on the otherhand was a much better marriage between Carl's Beach Boys' background and his newer interests. A better balance prevailed in production, vocals and choice of material which cheered me considerably when I realised I had listened to sections of it several times over, something I never did with the first one. I see no reason why Carl should not lead the whole band along some of his present directions. For instance, "What You Do To Me" or "If I Could Talk To Love" would bring the band freshly into the eighties.

Mike Love also quite surprised us all when his released solo album proved to be more than fun, fun, fun on an endless beach (mind you plenty of us would like an album of that as well!). LOOKING BACK WITH LOVE did do just that, but it also showed paths to the future as well and should be applauded for it. Mike's recent efforts with Dean Torrence and Adrian Baker show there is still a large part of him that wants to stick with the beach music and in this aspect he is very active in many ways. There is even a new toughness creeping into some of the new tracks he has laid down with Adrian, something previously missed by both of them. However I hope he does not forget the softer directions which seem so promising (eg "Paradise Found") and goes on to develop both.

This positive activity can really only benefit the band both individually and collectively as it should help to show more clearly their possible ways forward. I do include in the possibilities the thought that KEEPIN' THE SUMMER ALIVE may be the group's last "new" studio album. Bruce Johnston has apparently given up trying to get them together at present. Adrian states that Al is the man who everything goes through now and that would not seem to bide well for maximum group output!



In addition, recent news about Brian has been depressing and seems to rule out any lingering ideas of a revitalised creative force (although even more recent reports find him much recovered) and Dennis is probably being Dennis too much to develop his obvious, if erratic talents. All however is by no means lost because all that is needed is for one or two of them to feel like saying, "Hey let's do something really good that we can be proud of" and that some of the others are in earshot. I personally feel that it would need to be something completely new and not re-vamped material or ideas. Whichever way it may be, a very large number of fans and friends will stand there with them.

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Continued From PAGE 38

Discographical Notes (continued):

41: THE SIMPLETONES from Southern California achieved a modicum of success with "California", their first single release. Group personnel: "Snickers" and Kendall Behnke (lead vocals), Jay Lansford (guitar), Danny Ruiz (bass), "Rabit" (drums), Jerry Koskie (backing vocals).

THE CROWS from Huntington Beach, California comprised Jim Decker (lead vocals), Jim K (lead guitar), Tracy (guitar), Jay Decker (bass) and Barry Cuda (drums).

42: THE TOONS from San Francisco provide a very BBs' sounding ballad. STEVE GOODMAN from Chicago provides an uptempo balance with an uptempo and ambiguous composition.

43: Produced by ex-Atlantics drummer Peter Hood. A number of session musicians were contracted to compile the album, many of whom played in the original groups whose songs are featured on the lp.

44: A new wave compilation with a tenuous like to surf music. JJ 180 comprise Wally Sound (guitar), Tora Brooks (bass), Polio Ferrari (keyboards) and David Rapaport (drums).

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WANTED VHS Beach Boys and related VIDEOS. Can trade or buy. Good quality only. Contact Garry Chapman, P.O.Box 5171, Mount Maunganui, NEW ZEALAND  
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## THE SURF REVIVAL - THE REST

By Stephen J. McParland

In addition to Southern California a number of other hot beds of musical activity have produced their own contributions to the revival of interest in surf and beach music. Every summer somewhere, a new summer/surf/beach record is released, whether it be an updating, a cross over (incorporating New Wave/Punk music) or a true interpretation of California music.

The following list is an attempt to chronicle these releases of the past few years together with relevant notes where applicable.

Year of release and country of origin are shown where known.

### DISCOGRAPHY

<u>BARRACUDAS</u> <sup>1</sup> VOXX EP 3303	I Can't Pretend (Wills) Surfers Are Back (Wills) You Were On My Mind (Fricker) Surfer Joe (Ron Wilson)	(US)(1982)
<u>BARRACUDAS</u> Flicknife FLS 207	Inside Mind (Wills-Gluck) Hour Of Degradation (Wills)	(F)(1982)
<u>CARROLL, CORKY</u> <sup>2</sup> Heavy JT 1001	Skateboard Bill (Carroll) Pocket Rocket (Carroll)	(US)(1977)
<u>CREATURES</u> <sup>3</sup> Mighty JVC 004	The Rip (Zytnik-Bjerre) Sea Fury (Johnson)	@ (A)(1980)
<u>DELINQUENTS</u> <sup>4</sup> Live Wire LW 1	Alien Beach Party (Delinquents) Do You Have A Job For A Girl Like Me Motivation Complex (Delinquents)	@(US)(1979)
<u>DRAGONS</u> <sup>5</sup> Wildcat Discovery AL 1249	Surfin' Time Again (Lewis) Neutralised (Lewis) Together (Lewis)	@(US)(1980)
<u>DuCHAMP</u> Champ D 1065	Elect (Scanlan-Skellenger) Pipeline (Scanlan-Carman-Spickard)	(US)(1980)
<u>DUGITES</u> Deluxe 103588	In Your Car (Crosbie) 13 Again (Crosbie)	(A)(1980)
<u>EUCLID BEACH BAND</u> <sup>6</sup> Epic EPC S 6717	There's No Surf In Cleveland Laugh In The Dark (Reising)	@ (G)(1978)
<u>FAT BUBBLES</u> Astor A 7262	Skateboard Queen (Groves) Stick With Me (Groves)	(A)



<u>GARRETT, LEIF</u> Atlantic 3423	Surfin' USA (Chuck Berry) (A)(1977)
<u>GARRETT, LEIF</u> Scotti Brothers 5074	Special Kind Of Girl (Atkins-D'Andrea-Lloyd)
<u>GOOD VIBRATIONS</u> Telefunken 6 12293	Fun Fun Fun (Love-Wilson) @ (US)(1978)
<u>HANSEN BROTHERS</u> <sup>7</sup> Jazzy Bebopper 001	Sheila (Roe)
<u>HANSEN BROTHERS</u> Surf Daze 1000000	Starshine Baby (Duncklau-Parker)@ (G)(1978)
<u>HANSEN BROTHERS</u> Beach Days 002	Happiness On Sunny Beach (Heitzmann)
<u>HANSEN BROTHERS</u> Crystal Ball 137	You're Mine Anita (Paul Hansen) @ (US)(1977)
<u>HARMONY</u> <sup>8</sup> SOS 1005	Middle Of The Road (Dale Hansen)
<u>HOUSEROCKERS BAND</u> <sup>9</sup> VDC 607	Brian Wilson (Paul Hansen) @ (US)(1980)
<u>INCREDIBLE BROADSIDE</u> <sup>10</sup> - <u>BRASS RED BAND</u>	You're Mine Anita (Paul Hansen)
<u>INSECT SURFERS</u> <sup>11</sup> WASP Sting 1	When Love Was Ours (Paul Hansen)
<u>JAMES, KERRY</u> <sup>12</sup> WB 100067	Best Girl Of The Summer (Hansen)@ (US)(1980)
<u>LLOYD, BOBBY</u> <sup>13</sup> Borrowed BORO 4501	Maryanna (Hansens-Engel)
<u>MORRISON, WAL</u> <sup>14</sup> ATA K 6677	School's Out (Geyer-Post etc) @ (S)(1980)
<u>MORRISON, WAL</u> ATA K 6888	Surfer Girl (Wilson)
<u>NASH THE SLASH</u> Dindisc din 28	Reach For The Beach Medley @ (US)(1982)
<u>NEW YORK BLONDES</u> <sup>15</sup> Line 6 12601	Backfield In Motion (McPherson-Harden)
<u>NIGHT IN SHINING</u> <sup>16</sup> Gem Star PRS 13289	Little Dead Surfer Girl (Comeau) (US) (?)
	(?) - released as Poison Ring PRR 717
	Pod Life (Arnson-Petersen) @ (US)(1980)
	Into The Action (Arnson)
	Wonderful Summer (Botkin-Garfield)(A)(1978)
	Don't Treat Me Like A Child (Schroeder)
	(Issued with Picture Sleeve)
	Gas Money (Berry-Atfeld-Ginsburg)(US)(1979)
	Crazy Country Bop (Otis)
	(Issued with Picture Sleeve)
	Hawaiian Surf (Morrison) (A)(1977)
	California (Morrison-Jacobsen)
	Nightmare (Morrison) (A)(1977)
	Yellow Van (Dante-Allan)
	Dead Man's Curve (Wilson-Berry-Christian)
	Reactor No.2 (Slash) @ (A)(1981)
	Little GTO (Wilkin) @ (G)(1978)
	Holocaust On Sunset Blvd (Phillips-Scott)
	Surfin' Reggae (Murphy-Musker) @ (A)(1982)
	Out To Lunch (Murphy-Musker)

<u>OL' 55</u> <sup>17</sup>	Stay (Manzie)	(A)(1977)
Mushroom K 6936	Caught In The Curl (Manzie)	
<u>OL' 55</u>	C'Mon Let's Do It (Manzie-Baker)	(A)(1976)
Mushroom K 6659	Teenager In Love (Pomus-Shuman)	
<u>OL' 55</u>	(Feels Like A) Summer's Night (Manzie)	
Mushroom K 7078	He's Gotta Go (Allen-Drummond-Jones-Manzie -Peterkin)	(A)(1978)
<u>OLDFIELD, ERIC</u> <sup>18</sup>	Girls On The Beach (Rees-A.Wilson)	(A)(1979)
GO GOS 002	Sundance (A.Wilson-Johnson)	
	(Issued with Picture Sleeve)	
<u>RADIO BIRDMAN</u> <sup>19</sup>	Aloha Steve & Danno (Stevens-Younger-Tek)	
TRS 12	Anglo Girl Desire (Tek)	(A)(1978)
<u>RAMONES</u> <sup>20</sup>	Rockaway Beach (Ramones)	@(US)(1977)
Sire SRE 1008	Locket Love (Ramones)	
<u>RATTLERS</u> <sup>21</sup>	On The Beach (Leigh)	@(US)(1979)
Ratso RR 402	Livin' Alone (Leigh)	
<u>REELS</u> <sup>22</sup>	(Love Is) Here Today (Wilson)	(A)(1981)
Mercury 6038 040	Quasimodo's Dream (Mason)	
<u>RHODES, DARRYL</u> <sup>23</sup>	Surfin' Shark (Rhodes)	(US)(1976)
Wonder	Burgers From Heaven (Rhodes)	
<u>RIPTIDES</u> <sup>24</sup>	Sunset Strip (Callaghan)	@ (A)(1978)
Able AB 004	Magic Castle (Matheson)	
	Rules Of Love (Callaghan)	
<u>RIPTIDES</u>	Tomorrow's Tears (Callaghan)	@ (A)(1979)
Flat FIAT 1	Some Other Guy (Glick-Barret)	
<u>RIPTIDES</u>	Only Time (Callaghan)	@ (A)(1981)
Regular K 8341	The Riptide (Existential Stomp) (Callaghan)	
	Shake It (Callaghan-Matheson)	
<u>RODNEY &amp; BRUNETTES</u> <sup>25</sup>	Little GTO (Wilkin)	@(US)(1978)
Bomp 127	Holocaust On Sunset Blvd (Phillips-Scott)	
<u>RONNIE &amp; DIRT RIDERS</u> <sup>26</sup>	Yellow Van (Dante-Allan)	(US)(1976)
RCA PB 10651	Love Will Never Hurt You	
<u>SHIRLEY</u> <sup>27</sup>	Mr. Summer (Morgan-Strachan)	(A)(1978)
Mushroom K 7285	Song For A Friend (Formosa-Strachan)	
<u>SLOW FADE</u> <sup>28</sup>	Running Away (Never Looking Back)	
TW 109	Surfin' In Kilburn (Dick)	@(UK)(1981)



SMITHEREENS<sup>29</sup>  
D-Tone DT 150

STRAWBERRY PARK<sup>30</sup>  
Sonet SON 2245

SUBURBAN LAWN<sup>31</sup>  
Suburban Industrial

SURFERS<sup>32</sup>  
Polydor 2040 204

SURFERS  
CNR 141 552

SURFERS  
CNR 141 646

SURFSIDE 6<sup>33</sup>  
Phantom PH 2

SURFSIDE 6  
Phantom PH 9

TERRYFOOT<sup>34</sup>  
EMI PRS 2774

VLAMING, SUNNY<sup>35</sup>  
EMI 13326

WARNER, DAVE  
Bicton BR 001

WILDFIRE  
Casablanca NB 885X

URSA MINOR<sup>36</sup>  
Airborne FF 4134

URSA MINOR  
Airborne FF 4125

USZNIOWICZ, KING<sup>37</sup>  
1-Shot 4052 28

Girls About Town (DiNizio) @ (US) (1980)  
Girl Don't Tell Me (Wilson)  
Got Me A Girl (DiNizio)  
Girls Are Like That (DiNizio)

Summer Is Coming (Bolland) (H) (1982)  
Beach Party (Bolland)

Gidget Goes To Hell (Whitney-Ranson)  
My Boyfriend (McLane) @ (US) (1979)

Windsurfin' (Surfers) @ (WG) (1978)  
Nite At The Beach (Surfers)

Windsurfingtime Again (Surfers) @ (H) (1979)  
Wind Blows In My Sail (Surfers)

Girls On The Beach (Surfers) @ (H) (1979)  
Summertime Tension (Surfers)

Cool In The Tube (McAloon-Datsun-Courtenay)  
School's Out (Creswell-McGregor) @ (A) (1981)

(Can't You See) The Sign (Masuak) @ (A) (1981)  
Beach Party (Burnett)  
Baci! Baci! (Courtenay)

Surfside 6 (Bellingham) @ (A) (1981)  
Modern Girl (Bellingham)

Beach Blanket Tempest (Harriott-Watkins)  
Dingo Girl (Harriott-Watkins) (A) (1982)

Summer '78 (Warner) (A) (1978)  
Australian Heat (Warner)

Here Comes Summer (Keller) (US) (1977)  
Weekend Love (Shannon-Grochmal)

Valerie (Koumarelos) (US) (1981)  
Gotta Be A Solution (Koumarelos)

Girls Can't Read Your Mind (Koumarelos)  
The Next Best Thing (Koumarelos) (US) (1980)

Surfin' School (Sweet Pipkins) (US)  
Cry On My Shoulder (Willis)

@ Denotes issued with a picture/art sleeve. (US) America, (S) Sweden  
(A) Australia, (WG) West Germany, (UK) England, (H) Holland

THE REST DISCOGRAPHY (continued)

Albums:

BARRACUDAS

MEAN TIME

Closer CL 0001

(F)(1983)

Grammar Of Misery, Bad News, I'Ain't No Miracle Worker, Be My Friend Again, Shades Of Today, Dead Skin, Middle Class Blues, You've Come A Long Way, Ballad Of A Liar, When I'm Gone, Eleventh Hour, Hear Me Calling (Produced by Peter Grace)

HARMONY

HARMONY

SOS SOSLP 016

(S)(1980)

Sherry, Little Deuce Coupe, Sidewalk Surfin', School's Out, Little Honda, Part Of Your Tomorrow, Can't Let Go, Help Me Rhonda, Back In The USSR, Let's Hang On, Surfer Girl, Da Doo Run Run

DICK DALE

THE TIGERS LOOSE

<sup>38</sup>

Balboa Records

(US)(1983)

Peter Gunn, The Wedge, Pick & Play, Summertime Blues, House Of The Rising Sun, Miserlou, Let's Go Trippin', Lovey Dovey, Firing Up, Something On Your Mind, King Of The Surf Guitar, Jessie Pearl

HUMPHREYS, KIM

<sup>39</sup>

BRAVE NEW WAVE

Telemak TMAK 033

(A)(1981)

Bombora, Goofy Foot, Man Of Mystery, The Flipper, Johnny Guitar, Shazam. Brandy & Dry, Prairie, Murphy The Surfie, The Cruel Sea, Dancing Mood, Bondi Stomp, Moonshot, Jay Walker, Chinese Bandit, Walk Don't Run, Smoke & Stack, Ski Run, Running Wild, Ratbag, Tales Of A Raggy Tramline, Avalon Stomp

WATERGATES

<sup>40</sup>

THE WATERGATES PLAY AND SING THE BEST OF BEACH BOYS

(WG)(1973)

Surfing Music, I'm Looking Over My Shoulder, High School Leaver, Let's Talk, In A Whirl, Sloop John B, Hot-Rod, People Tell Me, I'm Not Goin' To The Camp This Year, Surfing '73, Lazy Day, Show Me The Way To California (Released as Auditon 909-2-121101)

VARIOUS

BEACH BOULEVARD

<sup>41</sup>

Poshboy PBS102

(US)(1979)

Includes

California by THE SIMPLETONES

Suzy Is A Surf Rocker by THE CROWD



Includes

Girl On The Beach by RICK HENN  
Over The Summer by SPARKS  
There's No Surf In Cleveland by EUCLID BEACH BAND  
Minnesota by NORTHERN LIGHT  
Hamburger Patti by THE INCONCEIVABLES  
Ridin' In My Van by LOU CHRISTIE  
Draggin' by ROGER MCGUINN  
Hot Summer Nights by WALTER EGAN  
Swanee River by FRESH

HISTORY OF SURF MUSIC VOLUME THREE - THE REVIVAL 1980-1982<sup>42</sup> (1982)Includes

So Far by THE TOONS  
Sand In It by STEVE GOODMAN

LET THERE BE DRUMS<sup>43</sup>

J&amp;B JBO41

(A)(1980)

Let There Be Drums, Telstar, Bombora, Wipeout, Apache, Diamonds,  
Tequila, Savage, Teen Beat, Running Bear, Besame Mucho, Mandingo,  
Star Wars, Little B, Caravan, Boo Boo Stick Beat, Istanbul, Sing  
Sing Sing, Persian Market, Golden Wedding, Big Noise From Winnetka,  
Apple Jack

SURF CITY UNDERGROUND<sup>44</sup>

Bluebeat HIT 1235

(US)(1980)

Includes

Mad Surf Love by JJ180

YES NUKES

Rhino RNLP 017

(US)(1980)

Includes

Night Of The Living Wedge" by THE WEDGE  
My Baby Came Back On The Last Wave Today by THE MALIBOOZ

Discographical Notes:

- 1: THE BARRACUDAS: The same group that gave us a handful of surf related singles and one album DROP OUT WITH THE BARRACUDAS which which devoted one side to surf related material and one to a more New Wave orientated approach and it is this "newer" style which is evident on both the Flickknife single and the Closer lp. Apart from a change in musical direction the group has under gone a personnel change with Jeremy Gluck (vocals) and Robin Wills (vocals, guitar) remaining from the old group and Jim Dickson (bass, vocals), Terry Smith (drums percussion) and Chris Wilson (guitars, vocals) replacing David Buckley and Nicky Turner.
- 2: World famous and successful professional surfer turned musician.

Discographical Notes: (continued)

- 3: A pseudo group comprising members of highly successful Melbourne recording group JO JO ZEP & THE FALCONS.
- 4: Texas based group comprising Layna Pogue (vocals), Brian Curley (bass), Mindy Curley (keyboards), Andy Fuertsch (guitar) and Tim Loughran (drums). Produced by Brian Curley.
- 5: NOT the same group that Dennis, Daryl and Doug Dragon formed but a New York based group.
- 6: In reality the duo of Richard Reising and Pete Hewlett with various friends. The "group" also issued one album  
THE EUCLID BEACH BAND EPIC JE35619 (1979)  
featuring a longer version of "There's No Surf In Cleveland"  
(Album produced by Eric Carmen)
- 7: A Californian act, The Hansen Brothers comprise basically Paul and Dale Hansen.
- 8: Swedish based quartet comprising Roger Brett (drums and vocals), John Groves (keyboards and vocals), Marco Cecioni (guitar and vocals), Steve Martin (bass guitar and vocals). Engineered by Steve Martin. Produced by Steve Martin and Harmony. "School's Out" (Geyer-Pedersen-Post-Carpenter) was the title/theme song from the short-lived television detective series, sung during the show by Joey Scarbury.
- 9: FORGET IT - a load of rubbish
- 10: Has to be heard to be believed. A classic.
- 11: A Virginia based group comprising Dan Buccino (drums and percussion), David Arnson (bass and vocals), Michael Strider (keyboards, synthesizer and vocals), Dave Petersen (guitar and vocals). EP cover features an adaptation of THE ENDLESS SUMMER poster. The group has also issued an album  
WAVELENGTH WASP 14EP (1980)  
I'm In Gear, Snow Falls, Dorsal Fin, Up Periscope, Fascination With The Neon, VoA, Feeling The Heat, Ex Lion Tamer.
- 12: A reasonable updating of the Robin Ward standard together with a similar updating of the Helen Shapiro hit recording. Kerry at the time of recording was a 15 year old schoolgirl.
- 13: Ex member of Stevie Forbert's group. Lloyd Hicks a confessed Beach Boys' fan has also recorded a number of exceptionally good singles under the nom-du-disque THE SKELETONS.



## Discographical Notes (continued)

- 14: "Yellow Van" recording is same song as that by RONNIE & THE DIRT RIDERS.
- 15: Features Rodney Bingenheimer, Deborah Harry and American Spring.
- 16: Soundtrack to television surfing special. Group includes Frank Musker, Garth Murphy, Euva, Stassia Stakis, Mary Gaglia, Herbie Torrens, Jon Close and Randy Ward.
- 17: One of Australia's most professional "good-time" bands who have experienced a great deal of chart success. Both "C'Mon Let's Do It" and "Stay (While The Night Is Young)" both peaked in the Top Twenty. Group comprised Frankie J. Holden (lead vocals), Rockpile Jones (rhythm guitar and falsetto), Pat Drummond (lead guitar and vocals, Geoff Peterkin (drums), Wilbur Wilde (sax) and Jimmie Manzie (bass and vocals). Wilde later replaced by "Tangle Legs" Allen.
- 18: Well-known Australian television "soap" actor.
- 19: Premier (now defunct) Australian New Wave group. "Aloha...." features an adaptation of The Ventures' "Hawaii Five O".
- 20: New York group renowned for their individual musical style.
- 21: New York group consisting of Mitch Leigh (guitar, lead vocal), Matty Quick (drums & vocal), David Merrill (bass & vocal).
- 22: Interesting re-recording of the Brian Wilson PET SOUNDS track "Here Today".
- 23: "Surfin' Shark" is a parody of Jan & Dean's "Dead Man's Curve".
- 24: Australian version of England's Barracudas. Group has strong local following in Australia and featured originally Mark Callaghan (bass, lead vocals), Scott Matheson (rhythm, vocals), Allan Reilly (lead guitar, vocals) - replaced by Andrew Leitch, and Dennis Cantwell (drums, vocals). Matheson was also later replaced by Michael Hiron.
- 25: See Note 15.
- 26: Ron Dante ("Ronnie") sang lead vocal on many of The Archies recording. Interestingly this disc was arranged by Barry Manilow and produced by Barry Manilow and Ron Dante.
- 27: Graham "SHIRLEY" Strachan was a member of the highly successful Australian group Skyhooks. His name "Shirley" was a result of his curly hair resembling that of Shirley Temple. Strachan a self confessed surfer attempted (unsuccessfully) a solo career before entering the world of children's television shows.

### Discographical Notes: (continued)

- 28: UK group comprising Hugh Attwooll (drums, percussion), Andy Murray (lead vocal, guitar), Nigel Dick (bass, vocals), Pete Glenister (lead guitar, vocals), Nicky Graham (keyboards).
- 29: New Wave recording of Brian Wilson's "Girl Don't Tell Me" by New York based group: Pat Dinizio (guitar, vocals), Mike Mesaros (bass), Dennis Diken (drums, vocals) and Jim Babjak (guitar).
- 30: Dutch group comprising Rob and Ferdi Bolland. GREAT, GREAT!
- 31: Included only because of title "Gidget Goes To Hell". She went everywhere else and did everything she could! Long Beach Ca., based group comprising Frankie Enmui (vocals, guitar, Chuck Roast (drums), Su Tissue (vocals), John Gleur (guitars) and Vex Billingsgate (bass).
- 32: Successful Dutch group with good harmonies and instrumentation.
- 33: Australian neo-surf group (now defunct) comprising Jolyon Burnett, Greg Masuak, Richard McGregor, Geof Datsun, Toby Creswell, John Hackett and Catherine Courtenay.
- 34: NO real surf connection. Title's interesting though!
- 35: Soundtrack from musical DINGO GIRL.
- 36: Space surf group basically comprising San Francisco resident Bill Koumarelos.
- 37: One of only 100 copies pressed. Lead singer is Mike Patterson, roadie with group Brownsville Station. Guitar and "kazoo" solo (actually a sax disguised) is performed by Cub Koda.
- 38: Recorded Live.
- 39: Re-recordings of some of Australia's more famous surf music instrumentals of the early sixties. Kim Humphreys (guitar), Bob Montgomery (bass), Jeff Cripps, David John (drums), Stuart Beck (keyboards) and Michael Haughton (Sax).
- 40: West German production featuring some of that country's best session musicians including John O'Brien-Docker (vocals), Detlef Petersen (keyboards), Bernie Wippich (vocals, guitars), Anthony Ventura, Uni Dincklau, Hemmer Hoyer (vocals), Michael Reinecke (vocals, guitar, piano), Dicky Tarrach (drums) and Rolf Koehler (vocals, bass).

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Continued on PAGE 29



## THE HONEYS

From An Interview Held By Robert Dalley on January 12, 1983

ROBERT: I am sure there are alot of Honeys fans out there who are glad to see you back and would like to know the reasons, but first let's dig a little into your past and find out how The Honeys got together and how they became connected with Brian Wilson of the Beach Boys .... who actually got you into the music business? Was it your parents?

MARILYN: No actually what had happened was my mother played piano and Ginger's father played it also, so during family get togethers we would always sing together and that's where we got our musical backgrounds.

GINGER: Then we did a "Rocket To Stardom" show ... it was a televised show on Channel 11. The Yakel Brothers ran it ... we were on that show every week for months on end. It was alot of fun.

DIANE: Marilyn and I also had a friend who was in a group called The SAFARIS ("Image Of A Girl") and we did a couple of things with him just for fun and that's how the whole thing started.

MARILYN: That's when we let go of the name we were using, The Rovell Sisters and we all decided to become a group, the three of us. That's also when we started meeting people in the business like Phil Spector as we all lived in the same neighbourhood.

GINGER: I was recording by myself with a small record company by the name of Titan Records ... and another artist on the label at the time was Gary Usher ... and we started doing a lot of shows together. Then we started dating and he told me about a friend of his who was going to appear at a place called Pandora's Box in L.A. and said that his group was a real cute group called the Beach Boys and invited the girls and I to come on down.and ... So we showed up and saw the boys in their Pendletons working for \$5.00 a piece. After the show we went backstage and Brian wound up spilling hot chocolate all over Marilyn.... So we were talking to them backstage and Gary told them we were singers and Brian got very interested in us ... we became really good friends and our families use to get together alot.

MARILYN: Then Brian got real interested in our singing. He just started working with us and he said he would like to produce us as he thought we were really good.

ROBERT: When was the first recording that you did as The Honeys?

GINGER: It was on Capitol Records and the song was called "Surfin' Down The Swanee River with a song that Diane and I wrote "Pray For Surf" on the back ... (it was down) at Capitol Records and Nick Venet co-produced it with Brian ... When we started recording

for Capitol, people started hearing about us and they would say they would love to have The Honeys sing background on their records and that's how we did that song\* for The Surfaris ... We started working with Lou Adler and became with Jan & Dean.

ROBERT: When you were called to do backgrounds did you read the music or did you just listen to the tape and figure it out?

GINGER: We were really good memorises. We do some reading, but that's not what we're known for. We have a very natural harmony. All we do is walk in and sing. We know what each other is doing. We just pick our parts and do it! Some people have called it talent but we have found it to be something very natural with us.

ROBERT: Do you think Capitol Records let you down as artists?

GINGER: Yes, because when The Beatles came out, they pushed everybody on the label aside even The Beach Boys. After we left Capitol we went with a few other companies ...

ROBERT: Did you ever play The Rendezvous Ballroom?

DIANE: Yeah we did ... just by ourselves. We also performed with groups like The Challengers and the Righteous Brothers. We did the El Monte Legion Stadium and others. We were actually the only girl group that was really doing all the local shows. We did the Country Fair in San Bernadino ...

AND ONTO THE PRESENT .....

ROBERT: How did you get connected with Rhino Records?

DIANE: What happened was last year we were the opening act for the Beach Boys tour as SPRING with Marilyn, Barbara and I as the group. We had cut some new stuff and Richard Stevens who worked at Capitol Records, knew about it and talked to Rhino Records about us.

GINGER: As Diane said, we met Harold Bronson through Richard because Harold had tried to license some of our songs for a surf lp they were putting out but Capitol refused to license them. Richard set up a meeting for us with Rhino however and they signed us that day.

MARILYN: No, what happened was, we had finished these five songs for a production company but no one would pick us up. The business has been bad the last couple of years. We had tried eight or nine companies and they were able to discourage us very fast but when Rhino came along things changed. They were really interested in us and so we decided that maybe it would be better to go with a smaller label and it was wonderful. Rhino has people who admire our music and everything seems to click.



ROBERT: Can you give us a clue on what type of songs are on the lp?

GINGER: Simply shocking! We took a couple of the songs we had done for the production company and redid them for the album ... On the lp we have a real pop rocker that we wrote called "Running Away From Love". We also did an '83 version of one of Brian's favourite tunes which was suggested to us by Harold Bronson. The song of course is "Be My Baby". We also wrote one called "Girls Are Vicious" which depicts today's trend with young girls and their girl friends who are really good friends until a guy comes between them. It shows that some girls would stop at nothing to get a guy. It's a real catchy tune. We also did a tune Brian wrote called "You Brought It All On" ... Brian had written the melody and had started on one verse but it was so traumatic for him to write it ... it was something he didn't want to deal with, like he was saying go away or something. This was one he had originally written for us back in the mid-sixties.

DIANE: He wrote the first three lines and Ginger and I finished it from there. Brian told us to do it!

GINGER: He was really choked up when he heard part of it.

DIANE: He still has not heard all of the words to it and I told him I thought he was not ready for the song ... Brian was really the only one who really was behind us, who really believed in us. The Beach Boys was his "male thing" and we were his "female thing". I think some of the guys in the group resented the time he put in with us, but he was always there when we needed him.

ROBERT: How would you best describe the sound of the lp?

GINGER: It's not a "revival" sound. It's today music, today's sound. The girls have turned me into a screamer ... we drove our producers crazy but we have turned into real perfectionists. It is different and full of surprises.

ROBERT: Do you have any final comments ladies?

MARILYN: It's now or never!

DIANE: Ditto!

GINGER: I do not think there is a girl group out now that has the tenacity or loyalty of the business that we've had all these years. '83 is our year. There is no crossfire for us to be caught in this time. But just to be safe we put a little bit of everything into the album. I hope everyone out there will enjoy it.

ECSTASY Rhino Records RNLP 851 (released May, 1983)

## JAN & DEAN PHASE TWO

By Michael "Doc Rock" Kelly, Ph.D.

By New Years of 1979 there was no way that PHASE TWO of Jan & Dean could not have started happening. Jan had been touring with the original Aloha band and Dean likewise had appeared many times with Papa Doo Run Run while together Jan & Dean had brought the house down at an East Coast Rock 'n' Roll Show. Then of course there was the teleplay DEADMAN'S CURVE which premiered on the evening of February 3, 1978 which pulled in a whopping 33 share in the TV ratings. Following this filmed success, Jan & Dean appeared with the Boys April 28th, 1978 and found that the magic that was Jan & Dean lived on!

So Jan & Dean hit the road again. It was almost as if 1964 had come again! There were two shows in February 1979, four in March, five in April (including the Dinah Shore TV series, and a show in Fresno that sold 12,000 tickets), and eleven in May. Summer brought many, many more shows. The touring continued through 1980 and 1981.

Then, the three year tour contract that Jan & Dean had signed with one another ran out. The decision was made not to renew this contract. The reason was not, as most people assumed, that Jan & Dean were "breaking up" or "fueding". Rather, they had decided that the grind of one nighters was not as much fun at age forty as it was at age twenty. True, Jan & Dean did argue some, but this was in the nature of the way brothers argue.

The three year tour contract unfortunately had no provisions for recording endeavours yet several recordings did come out of this era. Dean guest starred with Jan on "Skateboard Surfin' U.S.A." (April 1978) on A&M. Dean and Papa Doo Run Run re-recorded Jan & Dean hits as well as other surf standards for K-Tel and these cuts have been issued on many, many lps and singles worldwide. Two cuts, released on singles even became chart hits in Holland.

Dean re-recorded all of the hits that had been featured in the TV movie for a possible soundtrack lp. For awhile it looked like these re-recordings (instead of the original hits) were go to be on the TV movie. Luckily, the originals were used, making DEADMAN'S CURVE the only rock 'n roll reflection film to have authentic music. Also thankfully, Dean's new versions were finally released as DEAN TORRENCE MUSIC PHASE 11, in Japan.

Also for a movie soundtrack lp, Jan, Dean and Mike Love again



recut the songs from the film. However the record company was content to put out a repackage of the original hits (United Artists LP 999), which Dean did work on and design.

Jan has also worked on some projects, including a second generation surfin' song, "Ocean Park Angel", sort of a song about Honolulu all grown up.

Jan also has recently re-organised his band, the Alohas, and is once again touring the US. A previously planned World Tour '82, to have included Japan, Europe, Germany, Canada, Korea and Thailand, was cancelled due to management difficulties. However, promotional material, including a press kit cover, were prepared. The press kit cover simulated a steamer trunk, blue with silver edges and black and white printing. However, his US tour has been exceedingly well received!

Dean on the otherhand has been touring very successfully with Mike Love of The Beach Boys off and on. He frequently appears with the Beach Boys as well. In the Summer of 1983, Jan & Dean are making several appearances together with their old band the Bel-Air Bandits (the remnants of the now defunct Papa Doo Run Run).

What lies ahead for Jan & Dean is the question and I doubt if they know themselves. There was a lot of footage left over from the movie so a sequel has been talked about and of course there undoubtably will be new recordings. This summer though, Mike and Dean have released a new lp, ROCK & ROLL CITY with a single "Her Boyfriend's Back" taken from it, as well as a promotional single "Be True To Your Bud". Jan, though less active, still has unimaginable musical resources still waiting to be tapped.

Finally, Dean was married in the Spring of 1982 and when I asked him why after some forty years did he finally decide to take the proverbial plunge. His characteristic reply: "Well, every once in a while you want a change ..."

The 1980's will bring PHASE THREE and if we are lucky there will also be some new songs from Jan himself, with Dean and with other artists. As in the sixties, Jan's genius lies in his arranging and production talent. One thing for sure, JAN & DEAN ARE HERE TO STAY.

#### DISCOGRAPHY

<u>DEAN TORRENCE MUSIC PHASE 11</u>	(JVC VIP 6786)	(1982)
<u>THE BEL-AIR BANDITS featuring Dean Torrence</u>	(Permanent 2)	(1982)
<u>ONE SUMMER NIGHT/LIVE</u>	(Rhino RNDA 1498)	(1982)
<u>ROCK 'N' ROLL CITY</u>	(Realistic 51-3009)	(1983)



# Part 2 LIVE SURF

## SURFING IN PERSON:

### THE LIVE RECORDINGS OF THE SURF ERA

By John Blair & Rudiger Nehls

Through our correspondence Rudiger and I thought it might be of interest to take a look at live, concert type recordings from the surf era. Since there was no great wealth of non studio surf records, it's relatively easy to single them out for inspection.

We are not aware of any general information available on the history of commercially released recordings before an audience, but the idea certainly goes back many years before the early sixties. Although crude but decent recording equipment had been assembled and used effectively on location in the 1950's for pop and jazz artists, it wasn't until the sixties that the technology rapidly evolved through its utilisation by rock music (even studio recording equipment advanced in quality and complexity during the sixties primarily due to rock music's influence and exploitation).

The advent of the multi track recording techniques (pioneered by Les Paul really) helped the concert situation become more vibrant and alive on vinyl. During the 1950's, very few rock acts had live recordings released. Those that did were rather basic and crude. A radical example of this would be the Ritchie Valens' IN CONCERT AT PACOIMA JR. HIGH SCHOOL album on Del Fi which certainly didn't even approach a state of the art recording. Live records issued in the early sixties were somewhat better sounding, but paled in comparison to later efforts such as the "Woodstock" albums or concert recordings by Hendrix, Cream, The Who, Ray Charles or The Stones for example.

There are undoubtedly a number of reasons for doing a live recording. Among them might be a creative change from studio



recording; a means to document an event; a calculated effort to sell records and/or acquire new fans by recording a band or artist who becomes acknowledged as a strong concert attraction; or simply a marketing gimmick.

For whatever reason, a live recording is a special one. Rudiger feels that since an artist isn't able to utilise certain luxuries that studios provide, they are forced to prove, in front of an audience, that their songs could also be played and sung as good as they were on the artist's studio endeavours. Sometimes he says, the atmosphere of an auditorium, or live setting, can inspire the musicians to better, faster and more lively playing. This is certainly often the case although there are other factors that contribute to infrequent "magical" performances besides the location of the show.

In any event, a very few enterprising artists left us with live surf music recordings from the early sixties. One interesting, and true, observation that Rudiger hinted at in a letter was that crowds at those early sixties dances and shows by surf bands were very enthusiastic, vocal and energetic. Many of the live recordings from that time, with properly recorded audience response, certainly support the notion.

Following is our list, alphabetical by artist, of those who recorded a live performance of surf music during the early 60's and offered it to the public for their approval.

If readers know of any others (and we're sure you'll spot one or two), please let us know.

John Blair and Rudiger Nehls

## Albums:

## DISCOGRAPHY

### ASTRONAUTS

#### EVERYTHING IS AOK

RCA LPM/LSP 2782      2/64

Recorded live at the Club Baja in Boulder, Colorado, the band's hometown. Their first release "Baja" has become one of the definitive surf instrumentals. Despite the fact that there are no surf instrumentals on this album, they still retained that distinctive Fender Jaguar "poppy" reverbed sound. Part of the liner notes states: "There's still a surfer sound and a surfer beat to the music of The Astronauts, but

buyers of this album will have the joy of discovering what in person audiences have already found out ... The Astronauts put on a great show." Interestingly, five of the 11 tracks on this album are cover versions of rhythm & Blues songs.

ASTRONAUTS ORBIT KAMPUS

RCA LPM/LSP 2903 8/64

Recorded live at The Tulagi Club in Boulder, Colorado this was the band's fourth album release and their second live set in a row. As with the AOK album, all tracks are vocal with reverbed surf guitar backing. The KAMPUS album contains cover versions of early rock and roll/rhythm and blues songs such as "Johnny B. Goode". "Bony Moronie", "Be Bop A Lu La" and "Greenback Dollar". One of their better rockin' lps.

ROCKIN' WITH THE ASTRONAUTS

RCA PRM 183 1965

Included here only because this "best of" package contains several tracks taken from both of the above two releases. There was also an RCA extended play with six of the live tracks from the above two releases.

BEACH BOYS

BEACH BOYS CONCERT

CAPITOL TAO/STAO 2198 10/64

One of the 10 all time best, and most important surf albums. The definitive collection of surf instrumental and vocal numbers. From the photos on the jacket and inside the open fold cover, they also had the definitive surf band look. This record is deserving of many other praises as well. Their sound and look was one of the moulds emulated by hundreds of others at the time. Cut live on August 1, 1964, at the Civic Auditorium in Sacramento, California, this record says it all with great production and technical quality. A special disc jockey extended play was issued with tracks from this album as well. This album was also reissued as Capitol SM 2198 and later as Capitol SN 16154 (both budget re-issues).

CROSSFIRES

OUT OF CONTROL

RHINO RNLP 019 1981

Although this was released in 1981, the record contains tracks recorded in the early sixties by the band that was later to become the Turtles. Five of the tracks on this album were recorded live.



DICK DALE & THE DELTONES  
SURFER'S CHOICE

DELTONE LPM 1001 11/62  
DELTONE T/DT 1886 3/63

Along with the Beach Boys' CONCERT album, this is another record which became a mould, a classic early endeavour that inspired countless other bands. Recorded live at venues in Southern California by Dale's father Jim Monsour, it lacks the typical live recording flavour. The record cleverly utilises violins on several tracks, added on top of the basic live performances. Practically the only flaw with this effort was the near total lack of any crowd response. It's likely the recording techniques used at the shows was partly responsible for this, only further showing the creative use of 1962 sound recording equipment.

ROCK OUT, LIVE AT CIRO'S

CAPITOL (S)T 2293 3/65

The only two live Dick Dale albums happen to deserve placement at the far ends of the critical spectrum. This effort was not one of Dale's illustrious efforts, though the brief "Peter Gunn" intro and "Angry Generation" are worth the price of admission. This was also produced by Jim Monsour but lacked the same presence as SURFER'S CHOICE. Here the band seems distant, although we certainly get an upfront, strong audience response throughout. Recorded at Ciro's Le Disc in Hollywood.

DUANE EDDY  
SURFIN'

JAMIE JLP 70 3024 8/64

This really isn't a surf record at all. It's a reissue, capitalising on the surf music phenomenon, of his IN PERSON album on JAMIE ST 90663.

JAN & DEAN

COMMAND PERFORMANCE, IN PERSON

LIBERTY LRP 3403/LST 7403

Released only about four months after the Beach Boys' CONCERT album and also recorded in Sacramento, Ca. The liner notes even refer to the other record. The modest production job was by Jan Berry and featured the Fantastic Baggys, a.k.a. P.F. Sloan and Steve Barri, on backing vocals. (Released February 1965)

## BRUCE JOHNSTON SURFING BAND

### SURFER'S PAJAMA PARTY

DEL FI DFLP/DFST 1228 9/63

Recorded live on campus at U.C.L.A., the same cover and album title was used for another Del Fi release credited to the Centurians. This record had the same release number but different tracks, none of which were recorded live. (See notes for SURF STOMPERS lp).

## SENTINALS

### VEGAS A GO GO

SUTTON (S) SU 338

Recorded live at The Teenbeat Club in Las Vegas, Nevada. Though reverbed guitars are missing, this record still retains surf overtones by a band who did, previously, release valid surf instrumentals. The instrumental track "Exotic" is one of the most embarrassing surf styled live tracks ever laid down on wax. The two trumpets used as lead instruments are very much out of tune with each other. Adding to the unintentional humour of the record are not one, but four separate band introductions from the stage during the course of the set. This is the Sentinals after their surfing music heyday of "Latin'ia" etc.

## SURFARIS

### HIT CITY '65

DECCA DL 4614/74614 4/65

(Includes a "pseudo" live version of "Hi Heel Sneakers").

## SURF STOMPERS

### THE ORIGINAL SURFER STOMP

DEL FI DFLP/DFST 1236 1964

This record has exactly the same tracks as Del Fi 1228 by Bruce Johnston's band except two cuts were retitled. "Surfer's Delight" on the Johnston album became "Surfer's Pajama Party" and "Surfer Stomp" became "The Original Surfer Stomp". The question remains: Was this band the Surf Stompers or the Bruce Johnston Surfing Band!

## VARIOUS ARTISTS

### BATTLE OF THE BANDS

Star 101

### WAIKIKI SURF BATTLE VOL. 1 Sounds Of Hawaii 5014

10/63

### WAIKIKI SURF BATTLE VOL. 2 Sounds Of Hawaii

Perhaps the three rarest surf music albums of the early sixties as very few copies are known to exist. All three were recorded live in Hawaii during battle of the bands' contests and featured of course all Hawaiian surf bands. Recording quality is fairly poor



and the audience response seems to be suspiciously added on later. These are however, crude live recordings and the only ones of their kind.

SURF BATTLE

GNP CRESCENDO GNP 85

5/63

Recorded live at the Deauville Club in Santa Monica, California on March 22 and 23, 1963. This record features the Rhythm Kings and Dave Myers & The Surftones, the two winners from each night. If you can believe the liner notes, 3100 people were in attendance and at least 18 bands took part in the battle including the Surfaris, Sentinals and Rhythm Rockers.

Singles:

ASTRONAUTS

WURLITZER DISCOTHEQUE MUSIC VOL. 11

RCA WLP 5 100 (7" EP)

Six song extended play including live tracks, four from the EVERYTHING IS AOK album and two from their ORBIT KAMPUS album.

BEACH BOYS

BEACH BOYS CONCERT

CAPITOL PRO 2754/2755 11/64

A promotional release for disc jockeys. Brian Wilson introduces two tracks from the CONCERT album, "Johnny B. Goode" and "Little Old Lady From Pasadena".

DICK DALE & THE DELTONES

"Let's Go Trippin' b/w Watusi Jo" CAPITOL 5389

2/65

Both are live tracks taken from his ROCK OUT album.

LONELY ONES

"Chief Lotta, The Pub,

STUB'S PUB 2277/2278

Wah Hou, Apache"

Giving this one the benefit of the doubt, it's included here as possibly a live recording. Stub's Pub was a nightclub in Hermosa Beach which featured the Lonely Ones as their house band. There is no audience response or reaction obvious on any of the tracks, but the recording quality suggests it may have been live or, possibly, recorded at the club but not in front of a live audience. There's an additional track on the extended play featuring the voice of the owner, Stub, offering up his ideas on Christianity and "being saved". A strange release. "Apache", by the way, is actually "Miserlou", not the Jorgan Ingman song.

## THE EVASIONS

By Richard Banke

The Evasions as a band have been playing together since 1980 (before I ever heard of Jon & The Nightriders) and I think we're one of the few ever surf trios. One thing that also sets us aside from the other surf bands is the fact that we all surf.

We've been playing Southern California for a few years now and given the chance we'd like to play worldwide. I think people would dig it because of the universal appeal of surf music.

In our live shows, many of which we've played with Jon & The Nightriders and The Surf Raiders, we do all the old classic surf tunes as well as the more obscure ones but I'm glad our first album featured originals. Since the release of SON OF SURF, I've written several more good songs and hopefully we will record them in the near future. I've been a surf music fan and collector for many years and I've never heard of an all original surf album before.

Our deepest appreciation and thanks goes to Rick Griffin for his beautiful painting used as the picture for our picture disc release of SON OF SURF. He has created a fantastic piece of art and the original painting is even more breathtaking. I know he is a big surf fan himself and it is good to know that his labour of love is being seen (and heard) all over the world.

Incidentally, our song "Road Agent" was featured in the Chris Bystrom surf film "Thunder Downunder/Pacific Dreams" and hopefully other film makers will utilise our music in the future.

Surf music is alive and well in San Diego!

## PERSONNEL

Rhythm guitar RICHARD BANKE, bass DAVE GOODWIN, drums TIM RUTHERFORD

## DISCOGRAPHY

### SON OF SURF

SOIF LP S-1000 5/82

Son Of Surf, Evasion, Blue Wave, Over The Falls, Connie Rae\*, Road Agent, Totally Stoked, Tuff Surf, The Cove, Weekend (Anchor In The Dirt)\*, Playa Raton, Nerf Bar Blues, Storm Surf, Wm.Tell Overture. (All songs written by Richard Banke except "Wm.Tell Overture", written by G. Rossini.)

(\* Denotes vocals. All others instrumental.)

(Produced and arranged by The Evasions. Recorded and mixed at Circle Sound, San Diego. Engineered by Richard Bowen & Dave Segal)





David D. Rodriguez

Paul W. Kuge

Mark Moore

Anthony Lee

Jack Davis

# THE SURF RAIDERS

SURF WAX  
RECORDS (213)  
MGMT. 914-1148



## THE SURF RAIDERS

By Robert Dalley

The story of the Surf Raiders can be traced back to December '62 when I first heard "Pipeline" on radio station KFVB one evening. The next day I went out and bought a guitar and started learning how to play and after three weeks of hard practicing I finally learned three chords and "Pipeline". Believe it or not this was enough to get me into my first band with a couple of friends from school. We played at a few parties, sometimes performing "Pipeline" ten times each party. I was also playing all the songs I could find such as "Miserlou", "Surf Rider", "Mr. Moto" and "Wipe Out". However by the end of 1963 music was changing and soon the Beatles influence was everywhere and I soon quit the band I was in (called The Satellites) and joined up with my brother's band. By then no one wanted to play "Wipe Out" anymore so we moved on. Although the opportunity to play instrumental surf music went by, I never lost the desire to play it.

During the latter part of 1979 this desire to play surf music became just too strong for me to fight if off any longer and so I finally gave in and bought a Fender Stratocaster and a Fender Twin Reverb amp and started practicing on my instrumental licks again. I relearnt "Wipe Out", "Pipeline", "Penetration" and the Challengers' "K39" album which was all I had at the time. This lack of records drove me into the bottomless pit of record collecting and my first meeting with John Blair. Prior to our meeting I had advertised in several papers looking for records and other musicians who were interested in getting together a few weekends a month to jam on some good surf music. When I met John I was surprised to learn that there were other people wanting to play surf music again so I didn't feel alone in my efforts. I also found out that there were alot of surf records in the world and alot of great tunes. My first real practice session was held at my house in February of 1980 when Loyd Davis (bass), Dave Rodriguez (drums), myself (lead guitar) and Steve Tanner (rhythm guitar) got together. Some of the tunes we learnt were "Surf Beat", "Wipe Out", "Pipeline" and "Baja" and with every practice we improved and learnt more material. We had the chance to try out our stuff in front of an audience in July 1980 when we played at a party — my brother in law had. We weren't sure how we would go over but the people danced and had a good time and so did we.

After kicking around a few names we finally decided on one I came up with and so we started calling ourselves The Surf Raiders. In August 1980 we appeared at a 50's and 60's revival show at a park in Covina, California and as far as we know it we were the first instrumental surf band to make a live appearance in the eighties.

From there we started picking up a few small club dates, getting valuable exposure and experience. Steve Tanner, who was a highway patrolman, was transferred out of state and he was replaced by Neal Kuzee, a guitarist I had met through the paper buying surf records. Neal fitted in well as a Surf Raider and we started playing around town more and more. We did a gig at the Pasadena Ice House in March 1981 and we were taped by a friend using a two track tape recorder. Shortly thereafter Moxie Records released a live 7" extended play on us which was to be our first record. A few weeks later we released our first single on our own Surf Wax Records label featuring two of our more popular and requested numbers "The Curl Rider" and "Let There Be Surf". This single gave us the boost we needed and we started getting a lot more exposure, airplay and the like. We also started becoming well known outside of the United States. Because of the success of the single, we went into the studio and recorded material which later became our first album RAIDERS OF THE LOST SURF which was released in February 1982.

Credited with "Special Thanks" on our first album were Larry Moore and Emmett O'Sullivan, both of whom had been members of the group during 1981. Larry joined us in February and played a mean saxophone until he left in June. He was then replaced by Emmett O'Sullivan for two gigs until Linda Dalley moved in on keyboards in August. Linda made her debut with us at Knotts' Berry Farm.

The Surf Raiders have enjoyed much success in the field of instrumental surf music: making appearances at the Whiskey A Go Go, The Music Machine, The Golden Bear and various High Schools and Colleges in the L.A. and Orange County. Our music has been used on Channel Two's "Two On The Town" television show and in a soon to be released bona fide surf movie called OCEAN FEVER. We have also made several appearances on the popular New Wave Theater. Our new album SURFBOUND is another fine release we feel which can be added to our short but full recorded output that over the past two years now includes two albums, four singles, two live 7" extended plays, a pumpkin shaped record, a



Christmas tree shaped record, a Surf Raider logo shaped record, a square picture record and appearances on compilation albums by Rhino, GNP/Crescendo and What Records. As long as the people want to hear instrumental surf music the Surf Raiders will be around to play it. Myself, Linda, Dave, Loyd and Neal wish to thank everyone all over the world who have supported us these last few years.

Surf's up and Hang Ten!

Bob Dalley

### DISCOGRAPHY

Surf Wax 101	"Curl Rider b/w Let There Be Surf"	4/81
Moxie 1039	<u>SURFIN' '81</u> (6 song 7" EP)	4/81
Surf Wax 102	"Point Conception '63 b/w Crash"	11/81
Surf Wax 103	"Unknown b/w Point Conception"	11/81
Surf Wax 104	"Squad Car b/w Gum Dipped Slicks"	11/81
Erika E 104	"Little Saint Nick b/w BLANK"	1 12/81
Surf Wax SWST 1001	<u>RAIDERS OF THE LOST SURF</u>	2/82
Rhino RNLP 054	<u>HISTORY OF SURF MUSIC VOL.3</u>	2 7/82
GNP GNPS 2152	<u>BUSTIN' SURFBOARDS</u>	3 7/82
Surf Wax SWEP 1002	<u>CALIFORNIA SURF</u> (6 song 7" EP)	7/82
AZRA AE 060	"Surf Raider b/w BLANK"	4 8/82
AZRA AE 055	"The Monster Mash b/w BLANK"	5 10/82
Surf Wax SWST 1002	<u>SURF BOUND</u>	5/83
What 12 2406	<u>WHAT SURF</u>	6/83

### Discographical Notes

- 1: Green Christmas Tree shaped disc featuring The Taxi-etts.
- 2: Features "Crash and "Point Conception '63" by the group.
- 3: Features "The Curl Rider" by the group.
- 4: Black and white Surf Raider shaped disc.
- 5: Orange pumpkin shaped disc. Lead vocal by Bob Dalley.

## THE HISTORY OF SURF WAX RECORDS

By Linda Dalley

Surf Wax Records came into being in April 1981. Neal Kuzee, rhythm guitarist of the Surf Raiders, decided that he wanted to put out a record on the Surf Raiders. For this purpose, the band got together in Neal's front room in Southgate, California on March 5, 1981. They laid down five tunes on Neal's two track tape recorder. These were "The Curl Rider", "Let There Be Surf", "Ali Baba", "Gum Dipped Slicks" and "Squad Car".

Taking the best two: "The Curl Rider" and "Let There Be Surf", Neal went to a local record pressing plant and had 100 copies made. Prior to that the group had discussed several possible names for a label such as SURF, SURFER and SURF'S UP; "I can remember the day I saw our first record", recalls Bob Dalley, "we were having practice and Neal brought out the record to show us. It was beautiful, in his hand was Surf Wax 101, with it's light blue label".

Neal had only pressed 100 copies because he didn't know if he would be able to sell them all, but Bob Dalley had developed a small list of surf record collectors so he sent them all flyers about Surf Wax Records and within three weeks his fears were soon squashed as all 100 copies were sold. Neal then went and had 300 more pressed up this time on a yellow label and those copies were sold out in the next few months. Neal and Bob then decided that Surf Wax Records would be a good venue in which to release records for the Surf Raiders and others who best represent the true surf instrumental sounds in the new surf revival. Under this new partnership, Surf Wax Records, now located in Azusa, California released four other records in November 1981. The first three were taken from the then soon to be released RAIDERS OF THE LOST SURF by The Surf Raiders. Surf Wax 102 "Point Conception '63" (a non lp cut) b/w "Crash"; Surf Wax 103 "Unknown" b/w "Point Conception" (lp version); Surf Wax 104 "Gum Dipped Slicks" b/w "Squad Car" with picture sleeve and Surf Wax 105 "Wild Surf" b/w "Silver Channel Stomp", a single by a group from Costa Mesa, California called The Ripptides, also issued with a picture sleeve.

Surf Wax Records with the help of Azra International released it's first long playing record RAIDERS OF THE LOST SURF by The Surf Raiders on February 19, 1982. The first 1000 copies (SWST 1001) were released with a special white/blue marble vinyl while other pressings were done in a transparent light blue vinyl. Continuing



the trend, Surf Wax released, during the summer of 1982, two 7" extended play records, one by The Surf Raiders and another by The Piers, a group from the Newport Beach area. About March 1982 The Ripptides issued a bootleg 10" extended play titled EVERY DAY and released it without permission on the Surf Wax label. Very few copies as a result were distributed.

The latest release on Surf Wax is the second album by The Surf Raiders titled SURF BOUND containing fourteen tunes, some originals and some surf standards.

Surf Wax Records hopes to continue in this fine tradition of releasing true instrumental surf music over the coming years. Under consideration is the possibility of releases bearing unreleased surf material from the sixties by such groups as the Tornadoes, Vibrants, Johnny Barakat & The Vestells and the Original Surfaris.

You can write to Surf Wax Records at:

6209 Oakbank Drive, Azusa, California 91702

### SURF WAX DISCOGRAPHY

#### Singles:

101	The Curl Rider	1st press 100	1	4/81
	Let There Be Surf	2nd press 300		5/81
102	Crash	1st press 100	1	11/81
	Point Conception '63	2nd press 100		12/81
103	Unknown	1st press 100	1	11/81
	Point Conception	2nd press 100		12/81
104	@ Gum Dipped Slicks	1st press 100	1	11/81
	Squad Car	2nd press 100		12/81
105	@ Wild Surf	1st press 100	2	11/81
	Silver Channel Stomp	2nd press 100		12/81

#### Extended Plays:

SWEP 1002	<u>CALIFORNIA SURF</u> (7" 6 songs) <sup>@</sup>	1st press 500	1	8/82
SWEP 1003	<u>SHORE BREAK</u> (7" 6 songs) <sup>@</sup>	1st press 500	2	9/82
SW 1002	<u>EVERY DAY</u> (10" 7 songs)	"unknown"	3	5/82

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@ Denotes issued with Picture Sleeve

## Albums:

SWST 1001 RAIDERS OF THE LOST SURF 1st press 1000 2/82  
The Curl Rider, Let There (Blue & White marble)  
Be Surf, Rampage, Surf 2nd press 1000 4/82  
Rider, Crash, Pier Shootin', (Regular blue vinyl)  
Squad Car, Tsunami, Unknown, DJ press 100 2/82  
Swami's Reef, Point (Regular black vinyl)  
Conception, Gum Dipped  
Slicks, Scratch

SWST 1002 SURF BOUND 5/83  
Surf Bound, Totally Tubular, Shortnin' Board,  
Egyptian Surf, Beyond, Hit The Surf, Raider Jam,  
Wave Walkin', The Ranch, Hott Foam Rider, Long Ride,  
K39, El Surfboard, Steel Pier.

(Both Surf Wax albums are by THE SURF RAIDERS)

## Discographical Notes:

- 1: Denotes released by THE SURF RAIDERS
- 2: Denotes released by THE RIPP TIDES
- 3: Denotes released by THE PIERS. Pressed on red vinyl only.

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## Group Personnel:

THE SURF RAIDERS: Robert Dalley (lead guitar), Linda Dalley (keyboards), Neal Kuzee (rhythm guitar), Dave Rodriguez (drums) Loyd Davis (bass).

THE RIPP TIDES: Rick Knight (lead guitar), Tom Doyle (drums) Dave More (rhythm guitar), Randy Redmon (bass)

THE PIERS: Tom Zusag (lead guitar), Bill Nemec (bass, lead vocals), Cam Smith (rhythm guitar, vocals), Scott Dalton (drums).

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\*\*\*\*\*



## BIBLIOGRAPHY

The following is a list of past CM's which feature material involving the Surf Revival.

---

- CM 33 (OCT '79) THE SURF'S GONNA RISE AGAIN - JON & THE NIGHTRIDERS
- CM 36 (JAN '80) LET THERE BE DRUMS (album review and story)
- CM 37 (FEB '80) JAN & DEAN ON THE DINAH TV SHOW (transcript)
- CM 38 (MCH '80) PAPA DOO RUN RUN SPECIAL  
BILL KOUMARELOS - SPACE AGE SURF MUSIC
- CM 39 (APL '80) JAN & DEAN ON THE UNCLE FLOYD SHOW
- CM 40 (MAY '80) JAN & DEAN IN 1980 STILL LOOKING FOR SURF CITY (clipping)
- CM 41 (JNE '80) SURFSIDE SIX (The Story)  
JAN & DEAN BACK FROM DEAD MAN'S CURVE (clipping)  
DEAN TORRENCE INTERVIEW (Roxy Club, June 4, 1979)  
JAN & DEAN BACK ON TRACK (clipping)
- CM 46 (NOV '80) JAN & DEAN MOVE CROWD WITH SAME OLD SIXTIES PAP (clipping)  
BILL KOUMARELOS - SPACE AGE SURF MUSIC
- CM 47 (DEC '80) DICK DALE IN THE SEVENTIES
- CM 48 (JAN '81) OI'55 - ANYWHERE THE GIRLS ARE  
KEEPIN' THE SUMMER ALIVE WITH JIMMIE MANZIE  
A HARD EDGE FROM THE WEDGE  
SURF MUSIC FOR THE BIRDS - MIDNIGHT OIL
- CM 49 (FEB '81) BEACH BOYS - STILL AT SCHOOL AFTER TWENTY YEARS (clipping)  
THE SURF RAIDERS  
JON & THE NIGHTRIDERS - SURF BEAT '80 (album review)
- CM 50 (MCH '81) RETURN OF THE VENTURES  
SKELETONISING - THE SKELETONS  
BILL KOUMARELOS BLASTS OFF
- CM 51 (APL '81) SOUNDS OF A REVIVAL 'SURFIN' MUSIC IN SOUTHERN CALIFORNIA'  
CARL WILSON SOLO
- CM 52/53 (MAY-JUNE '81) THE WATERGATES
- CM 54 (JLY '81) CROSSFIRES - OUT OF CONTROL (album review)  
CARL WILSON (album review)  
SURF'S UP - BEACH BOYS, JAN & DEAN, VENTURES (reviews)  
MALIBOOZ
- CM 55 (AUG '81) CARL WILSON (interview and album review)
- CM 56 (SEP '81) SOLO LOVE - MIKE LOVE  
HANG 10 - THE SURF RAIDERS  
JAN & DEAN CONCERT, PHOENIX, AUGUST 29, 1981 (review)  
A NIGHTRIDER REVIEWS THE SURFRAIDERS
- CM 57/58 (OCT-NOV '81) SOLO LOVE - MIKE LOVE FLIES ALONE (album review)  
HANG 10 - THE SURF RAIDERS  
MAYOR OF SURF CITY - ROBERT STOUT (interview)  
THE NIGHTRIDERS INVADE AND RETURN (European Tour)  
A SURFRAIDER REVIEWS THE NIGHTRIDERS
- CM 59/60 (DEC-JAN '81) JON & THE NIGHTRIDERS (European Tour concert reviews)
-



the  
Features

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